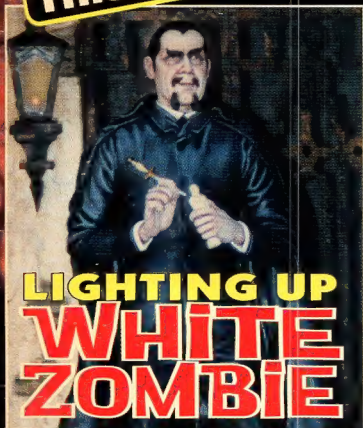


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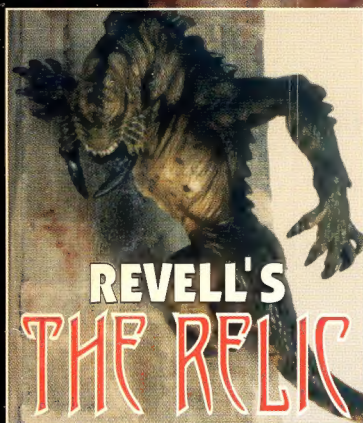
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December/January Issue #19

"For the Sci-Fi, Fantasy, Vehicular & Figure Kit Builder"

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**LIGHTING UP
WHITE
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**REVELL'S
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**TER PRINCE
THE INTERVIEW**

THE RETURN OF
PUMPKINHEAD



PLUS

THE RESURRECTION OF
**LUNAR
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AND

MAKING...
**THE
METEOR**



Carl Casper's

UNDERTAKER DRAGSTER

A NEW KIT FROM



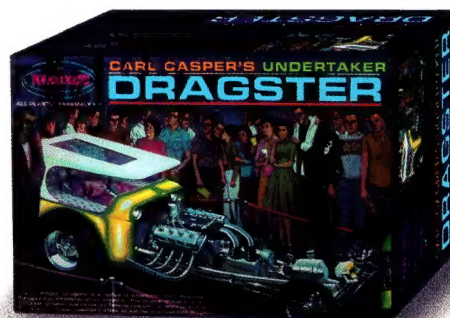
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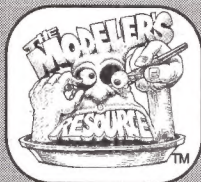


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We might not be here to receive your phone call. Please feel free to leave a message, but we would also appreciate a call back if we're not available. Unfortunately, we are not able to return all calls.

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THIS ISSUE'S COVER

KOTHOGA & PUMPKINGHEAD!

So, what do you do when you can't decide which cover to run? Well, you run both! We've got articles on Pumpkinhead and Kothoga by both Bill Craft & Tommy Ellis in this issue. Everything else is the same in this issue, except the covers.

Pictured kits built/painted by Bill Craft. Photo by Bill Craft © 1997 The Modeler's Resource. All rights reserved.

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You know by now about Martin's eye for detail. Check out this article on how he scratchbuilt The Meteor...

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from the publisher

Before we let you get rockin' and rollin' into this issue, I need to make a few corrections on the last issue. We made a few errors in Jerry's "Anime My Way" column in issue

#18, so let's set things straight. First up, in the third paragraph on page 36, it should read, "...After the epoxy had set, I glued the nails to her body and sanded down any excess glue (Fig 4).

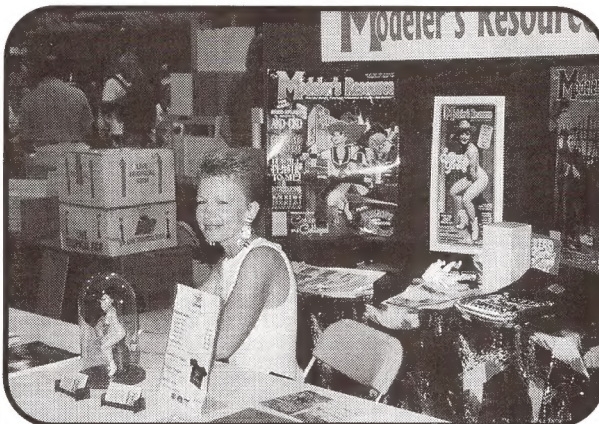
In the second paragraph on page 37, the very last line should say "Tamiya Clear Gloss" not Tamiya Cleat Gloss. There are a few other minor errors in Jerry's column and we apologize for that. Jerry was concerned that people would think he's an idiot. I don't think that'll happen, but just in case, I can vouch for Jerry. He's not an idiot. I also noticed a typo in Bill Craft's column last issue where he talks about "spaying" a kit. Should have been "spraying" a kit.

Because of the bimonthly nature of this magazine and the promptness we maintain with our deadlines, things move along at a pretty hectic pace. By the time you read this, we will almost be on another deadline for Issue #20! This doesn't leave a tremendous amount of time to proof things, especially considering the fact that both my wife and I work full time as teachers besides all of the hours we put in on the business. The other problem is that I tend to look at each article a million times and any typos get lost and are just not seen after awhile. It's funny though how as soon as I get my preview copies from the printer, the typos literally JUMP off the page and scream at me, probably because I haven't looked at it for a few weeks and I'm seeing it from a fresh perspective. My only consolation is that I routinely see typos in other magazines, like *Time* or *US News & World Report*. Now, these people are the real professionals and if they can allow a typo or two, well I guess I can too (thought that's not my first choice). I'm in good company. We just don't have a team of proof readers to catch every typo.

Trust me when I say we're doing our best, but some things just escape me. We'll try to work harder at it to avoid any chance that some may think our writers are dolts. If you see a typo, place the blame on me.

Next up: Okay, folks, the show season is here! A quick glance around will tell you that the places to go, view and purchase kits and hobnob with other modelers is approaching and in fact, has already begun.

We recently attended two shows, the Boston Monster Modelfest and the recent fall Chiller Theatre Show. We'll have coverage in an upcoming issue for you. The thing that I enjoy most about attending these shows is the fact that I not only get a chance to see what's new, but I also get to meet folks who have been reading the magazine for a while, or possibly just started obtaining it recently. It's a great deal of fun for Silvia and I to meet



Silvia DeRuvo, sitting pretty at the recent Boston Monster Modelfest. So many shows; so little time.

you and chat.

A brief glance at a listing of some of the shows upcoming in 1998 can be a bit mindboggling. Now, personally, I think it's great that more shows are happening. We've even thrown our hat in the ring fairly big time to become the main sponsor of a new show that will be taking place next June 28th in Costa Mesa. The *Fantassimonium '98* show is promising to be a show that you won't want to miss. Please check out our ad on page 42 of this issue. I think that folks who attend will be surprised at the tone of the show and what they will experience while there. Already, there are some big names associated with it - both individuals and companies - and we're excited about their involvement.

All of these shows means that modelers don't necessarily have to travel as far to attend a figure kit-related show. It also says something about the industry - it's growing! Excitement is running high.

But what about all these shows though? What do *you* think? Is it good or not-so-good for the industry? Some would argue that because more and more shows are cropping up, it's difficult to attend all of them and money only goes so far anyway. A show that happens in March, for instance and is quickly followed by another one in April may be a strain on people's budgets if they try to attend both. Then again, if the two shows are in various parts of the country, it might not be possible to attend the one furthest away from you anyway, so the show near you becomes the 'god-send'.

What about the promotional aspect of things? Obviously show promoters are taking chances with any show they produce and for it to be a real 'draw,' people need to attend, get some good buys and leave feeling that they had a very worthwhile time while there. The difficulty may arise because of too many shows within close proximity to one another (either geographically or in the same time frame) and because of that, show promoters may feel that it's too difficult to justify having another show.

My feeling on the subject is that a good to great show will last, regardless of the 'competition' and those that aren't worthwhile will fade away. This is the fact of life

with respect to capitalism. A good product is more in demand, while those that don't live up to their expectations are quickly ignored and fade away.

It wasn't too long ago that we weren't really in the position of attending shows which were out of our area in California. Now, we have found ourselves in the situation which not only allows us to attend many shows, but also has placed us in the position of being able to come forward and co-sponsor shows. This is one of the reasons that you'll often see "sponsored in part by The Modeler's Resource" on advertisements for shows. We believe that each show should have a chance to make it and if we feel that if it's a worthwhile endeavor, then we will do what we can to support it. We've done this not only with the larger shows, but also with a number of smaller IPMS shows (as long as they encourage figure and sci-fi/fantasy kits to some degree!), sponsoring trophies or awards or whatever. To us, this is a valuable part of keeping the hobby alive and it's something we enjoy doing.

So, what do you do when you are faced with the decisions about which show to attend? Well, unfortunately, there is no easy answer although most folks simply go with the most pragmatic one: *budget*. Go to all the shows you can afford to go to and shop 'til you drop!

Seriously though, what's your opinion on the matter of shows? The more the merrier? Are there too many? Are they too close together?

Let us know, in this unofficial survey so that we can get some idea of where you stand on the issue.

Thanks much and we'll see you during the first week of January!

Fred DeRuvo

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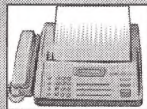
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Kits sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review.

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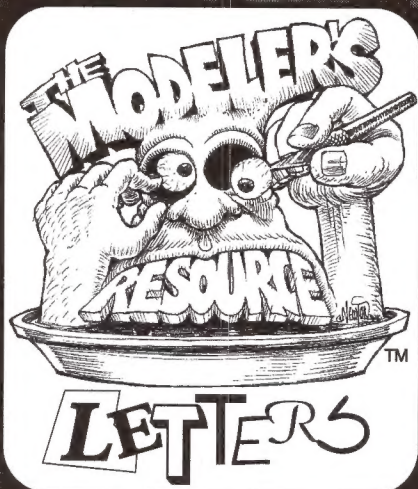
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"Enjoyed IPMS at Large"

Hi Fred,

I just wanted to drop you a line and thank you for the cool Modeler's Resource cap! A great B-Day gift!

To refresh your memory, I am the disabled ex-police officer from Louisiana that just turned 40. I have read *The Modeler's Resource*, #17. As usual, I was not disappointed! Excellent!

I especially enjoyed the "IPMS at Large" article by Chuck Davenport. I do quite a bit of conversion work and I need all the inspiration I can get. (More! More!)

I met you at the Mad Model Party 4 this past May. You and Silvia are very congenial! Folks like you are what makes our hobby like one big family!!

I was at my friend, Mike Wowczuk's, home several days before the Mad Model Party 4 and witnessed first hand the time and hard work it takes to cast a resin model kit (your "Sitting Pretty" kit). Not to mention the time it took Mr. John Dennett to sculpt the piece. I think that if recasters saw all the hard-work that went into producing a kit they would think twice before copying another's work for their own profit. It also rationalized the price controversy for me. A lot of blood, sweat and tears go into the production of just one model kit. I now understand why so many kits are in limited production! By the time you get to the 25th casting you are sick of the thing! I also applaud your choice of subject matter! Very innovative! No copyright problem there!

I would purchase your kit, but I am a Predator Hunter 100%! I have included some photos of my collection. It takes three walls of my dining area.

Keep up the excellent work! Thankx for the cap! And remember, 40 year olds rule!
 Thank! Scott (Predator Hunter) Baker
 Lake Charles, LA

Dear Scott,

Thanks very much for writing and sharing your opinions. It was our pleasure meeting you at the last MMP show.

I also appreciate your insights into the hard work that goes into the production of a kit. We have been blessed with an excellent sculpture, created for us by the multi-talented John Dennett and casting, as you point out, was originally done by Mike Wowczuk, who because of his involvement in the movie industry has had to pass the baton onto the equally able, Mark Brokaw. We've been very happy with the work of all parties involved in this kit.

One of the reasons we chose this particular idea for a kit was *because* of the originality of it. We didn't need to worry about

licensing it; simply approving the sculpture. Made it much easier for John as well. Beyond this, I simply wouldn't produce an unlicensed kit of a licensed character and John Dennett refuses to do anything for someone of a licensed property unless the license is already obtained. I appreciate his ethics and integrity. Since we didn't really want to go into the extra expense of paying out the money for a license, it seemed that the best alternative was to produce an original idea.

"What Luck!"

Gentlemen,

I just picked up a copy of your magazine (#17) and what luck! Your article on pg 22 on painting "Demoness" was just right as I had just gotten that model 2 days ago. So, I would like to start subscribing to your magazine, starting with issue #18 (see attached list) as well as some back issues.

Thanks, R. F. Lauer, Burnie, MD

Dear R.F.,

Glad that issue worked for you. Enjoy the back issues too. Keep us posted on how the magazine continues to meet your needs. Constructive criticism is also always appreciated.

Thanks for writing.

"Never Too Old to Learn"

Hi Fred & Silvia,

I just want you to know how great I think (The) Modeler's Resource is! I always look forward to each issue. In fact, even though I'm 35, I get excited when I see the latest issue in my mailbox (just like when I was a kid, waiting for my issues of Famous Monsters Of Filmland to arrive).

I really enjoy the articles and photos, and in spite of the fact that I do build-ups and painting professionally for a local hobby shop; I've discovered (through your magazine) that we're never too old to learn new tricks and techniques. It's great to see people promoting our hobby with such dedication and conviction. It's people like yourselves, Gordy Dutt, Terry Webb and David Fisher of AFM who help make this hobby so enjoyable. You all deserve a heartfelt "THANKS" from all of us modelers out there...Take care and keep up the great work on (The) Modeler's Resource.

Sincerely, Scott Davis (e-mail)

Dear Scott,

Thanks much. Appreciate hearing that. We do our best and I promise, we'll keep doing it better than we did before.

"New Site is Incredible"

Hello Fred,

This week I was checking the Gremlins and decided to take a look on your page for some news and what a surprise! Your new site is incredible and makes me very proud to be subscribing to your magazine. The only problem is that it'll be very hard to wait for the new issues now that I know what's coming next. Another thing that I liked is that you'll make some articles about sculpting because I'm starting to sculpt my own figures but the only information I've got were from the Internet

~Letters to the Editor~

We appreciate your comments to us and we welcome every letter, fax and e-mail. All letters become the property of *The Modeler's Resource* (and cannot be returned) and are subject to editing and condensation. Correspondence that is not signed, will not be printed.

If you do not want any or all of your letter published, please indicate this somewhere in your letter. Thank you.

(Dan Platt's site has helped me a lot).

Well, congratulations. Keep going with this wonderful work.

Thanks

Alexandre Eschenbach, San Palo, Brazil

Dear Alexandre,

Thank you. You're one of tons of people who have commented on our site. We're having a fun time keeping it up-to-date and exciting.

We're looking forward to our sculpting article series. We plan on primarily interviewing sculptors (some known; some not-so-known) and interweaving the articles with techniques that they employ to produce their creations.

We're also going to be starting a series on "Special Effects: Behind the Curtain" (working title) which will highlight companies and their many-faceted techniques and the people that create what we enjoy seeing on the screen.

Dan Platt is a phenomenal sculptor and for those of you who are unaware of his Internet site, please visit it highlighted this issue and most definitely check out his series on sculpting in each issue of AFM.

Thanks for writing, Alexandre.

"Great Anticipation"

Dear Modeler's Resource,

After a hard day's work, I thank you for making my evenings a little happier. I wait with great anticipation every two months for my issue. But this time when I slide this month's issue out of the envelope, I definitely noticed a new and better production quality to the magazine. The colors on the cover are richer and more vibrant and that's also evident in the inside too, especially in the how-to paint sections.

Keep up the excellent work and quality magazine that you're producing. Geez, I can't wait for the next issue.

Rolando Gutierrez

President (IPMS/Tropic Model Club)
 Miami, FL (e-mail)

Dear Rolando,

We couldn't be happier ourselves to finally make the change to gloss color. The cover was also something that we felt we needed to upgrade. We're not turning back either. You can look forward to more upgrades on gloss stock over the next few issues.

Thanks very much for writing.

"Money Well Spent!"

Fred:

After perusing the two back issues you so speedily sent me and issue #18 with your improved color format, I'm happy to say that my first year's subscription was money well spent!

The Gilliland/Buchanan how-to articles alone are worth the price of the magazine, particularly with the color photos. Very impressive stuff! Of special interest were the techniques for achieving different skin tones and coloration of prehistoric beasts.

Reserve me a copy of your Vol. Best of The Modeler's Resource issue next year, since I'm sure it will reprint a gold mine of these how-to articles.

Your "At the Newsstand" feature is also very useful for previewing other related areas of interest.

A fine publication, all-in-all. Keep up the good work!

Greg Pierce, Hawthorne, CA

Dear Greg,

Thanks for writing. Stay tuned...

FANTASTIC FIGURES



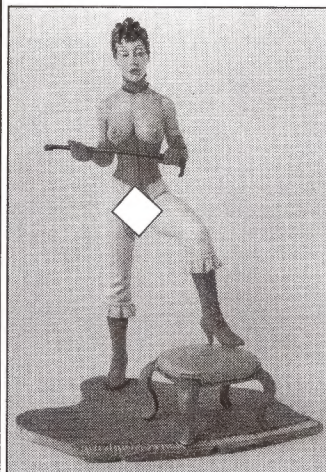
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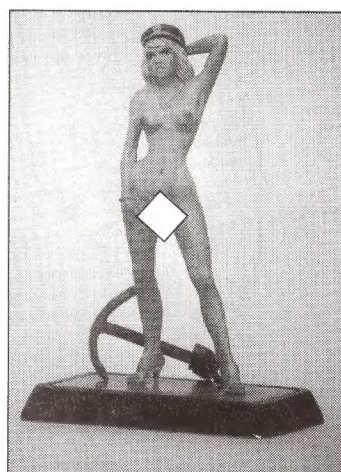
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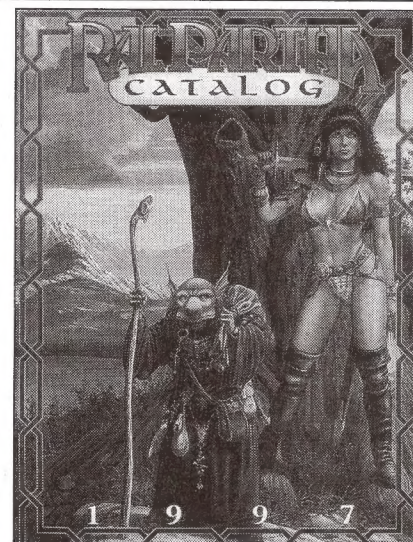
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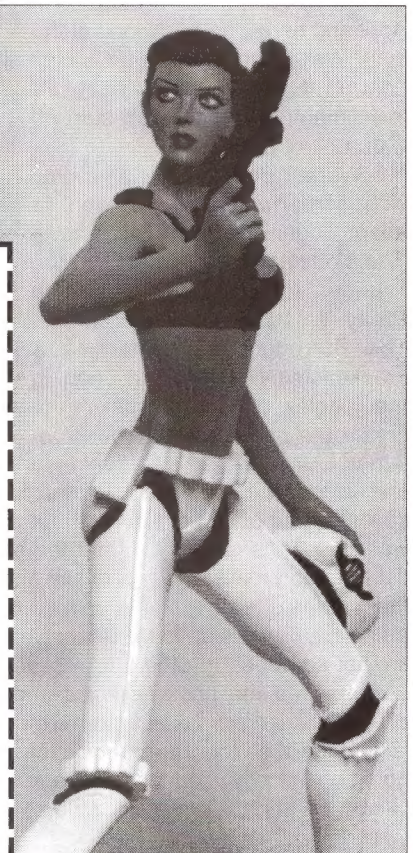
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Down the Pipeline

Movies-to-Models: What We Might See in Kit Form

by Jim Bertges



Well, news has been slow lately, so in this special edition of Down The Pipeline, we're offering a look at a couple of new films. *Dark City* is the latest from Alex Proyas, the director of *The Crow*, it comes highly recommended and will open January 30th. *Blade* opens February 27th and also looks excellent.



credits are *Die Hard With A Vengeance*, *Jumanji*, *The Saint* and the upcoming *Virus* and *Armageddon*. Word has it that the new version will have nothing to do with the TV series we're all familiar with and will be a more contemporary version of the Marvel Comics character.



BLADE



Lost In Space will be in theatres in April and here's an early look at the cast. We'll bring you another look at *Lost In Space* in a near future installment. But, first, we'll start off with a bit of news.

Warner Bros. has made a deal with screenwriter J.F. Lawton to adapt Edgar Rice Burroughs novel *The Monster Men* for a feature film. Previous scripts by Lawton include *Pretty Woman* and *Under Siege*. The Burroughs story involves a Frankenstein-like scientist deep in the jungles of Burma seeking to create the perfect man. The problem is that he's tried seven times and the first six tries were far less than perfect. His seventh man does, in fact, turn out pretty well. He turns out so well that the scientist's daughter falls in love with him and, as these tales often go, she is spirited off by bad guys. So, it is up to Mr. Perfect and his six not-so-perfect brothers to rescue her. Lawton read the book as a kid and has always wanted to make it into a film. This is just part of the Burroughs stampede going on in Hollywood these days with the *Tarzan* TV series, a new live action *Tarzan*



feature and Disney's animated *Tarzan* all in production. With any luck and the help of modern effects technology, perhaps we will soon be offered a feature version of Burroughs' John Carter of Mars books, my personal favorites in the Burroughs canon.

Another screenwriter, Johathan Hensleigh, has signed to write and direct *The Incredible Hulk* for producer Gale Anne Hurd and Universal. Hensleigh replaces the previously announced Joe Johnston. If you're not familiar with Hensleigh's name, you've probably seen something he's written. Among his writing

You might well ask, "What's new on the production charts?" Let's have a look. The sequel to *The Fugitive*, *U.S. Marshals* starring Tommy Lee Jones, Wesley Snipes, Robert Downey Jr. and Daniel Roebuck should be done shooting now and preparing for release next summer. Under the heading of Horror/Thriller we have *Armstrong* with David Bradley (Pinhead) and Sean Young; *Dante's Dominion* is shooting in Florida; *Hellhouse Moon* is shooting in Massachusetts; Patrick Swayze stars in *Letters From*

A Killer; *Pink Coffins Resurrection* is filming somewhere in Ohio; *Shades of Darkness* at least sounds scary; *Rune* takes place in Colorado Springs; *Bloodlines* will lens in Omaha and Chicago; *Vampirates* is a horror/comedy shooting in the Virgin Islands; *Scarlet Moon* will shine on New Jersey; *From Hell* is rolling in London. Science Fiction entries include *The Sore Losers* being made in Memphis; an animated version of the Vector Man video game; *By The Numbers* stars low budget stalwart Wings Hauser. And somewhere in the wilds of



Matt LeBlanc and Heather Graham are Capt. Don West and Judy Robinson

Montreal a big, purple dinosaur is having *Barney's Great Adventure!*

Here's an early look at the cast of the new *Lost In Space* movie from New Line in the pictures above.

Also coming from New Line, Wesley Snipes stars as *Blade*, Marvel Comics vampire hunting hero. The twist is that Blade is part vampire himself and shares their strengths, but not their weaknesses. Blade will satisfy your hunger for vampires and high-energy action in one unrelenting thrill ride. Blade also stars Stephen Dorff and Chris Kristofferson.



Jack Johnson is Will Robinson, William Hurt is Dr. John Robinson, Mimi Rogers is Maureen Robinson and Lacey Chabert is Penny Robinson



Gary Oldman is supremely sinister as Dr. Smith

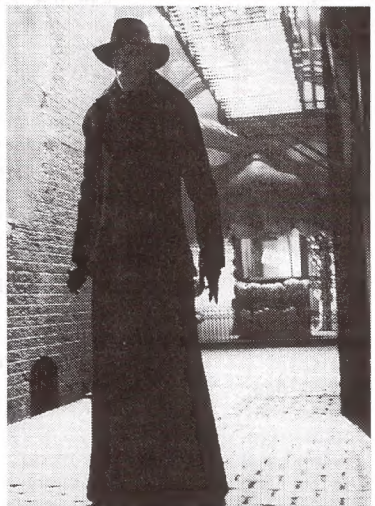
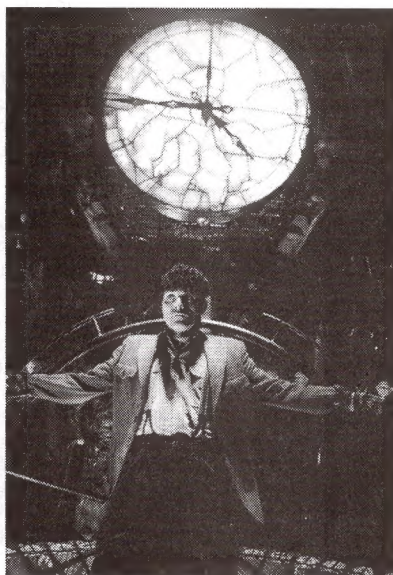
characters. The film tells the story of a man who awakens with no memories and finds himself the prime suspect in a series of brutal murders. But, as he delves deeper into his plight he discovers that the world in which he lives is not what it seems. He discovers that the city is

actually controlled by a mysterious group of dark beings, called *Strangers*, who have the power to shut down the city completely, put all the inhabitants to sleep, reshape and reconfigure the buildings and inject new memories and identities into anyone's brain. He also discovers he has the power to resist these beings and perhaps even the power to stop them.

Dark City stars Rufus Sewell (Cold Comfort Farm), William Hurt (Michael, Altered States), Jennifer Connelly (The Rocketeer, Labryinth), Kiefer Sutherland (Lost Boys, Flatliners) and Richard O'Brien (Riff Raff of The Rocky Horror Picture Show). The film also features incredible sets designed by Patrick Tatopoulos and a group of chilling villains who combine features of Star Trek's Borg, Hellraiser's Cenobites and the parasitic aliens from The Hidden while still retaining a sinister originality. *Dark City* is an enthralling journey into a place where it is always night and its memory will stay with you long after the lights have come on.



Have you ever seen a movie where you sit in a darkened theatre for two hours and become so involved and absorbed into the world the filmmakers have created that, when it's over and you leave the theatre, you feel like you're in the movie yourself? *Dark City* is a movie like that. It seeps into your mind until it almost becomes a part of your reality. Directed by Alex Proyas, who directed The Crow, *Dark City* is best described as an allegory exploring the nature of humanity and the nature of reality itself. However, this is no dry, intellectual examination, it's a story brought to life by a fascinating cast of



Dark City

Until Next Time,
Stay Happy!



20,000 Leagues Under the Sea

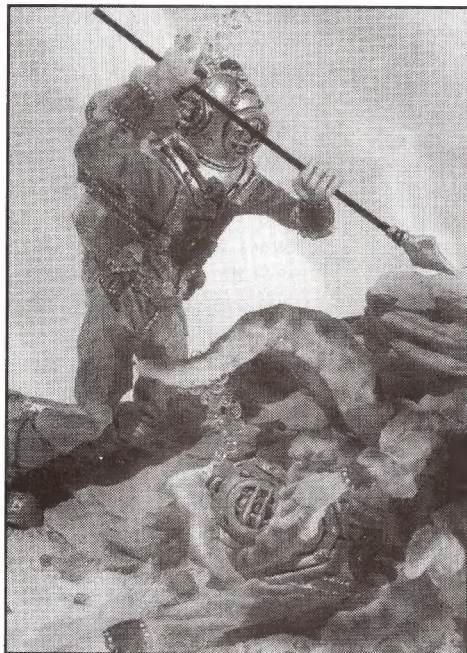
Sculptor: Scott Bowlus

Box Art: Steward McKissick

Kit provided by: Fantasy World

The Kit:

This model is molded in white resin and is



made up of 5 pieces: 2 octopus tentacles, one diver, one spear and base with second diver and octopus. The fit of all parts is excellent and there is only a bare minimum of sanding to do on one of the divers. The base is nicely done and requires no filling or sanding.

The Base:

I sprayed the base and the loose octopus tentacles with white primer. When this was dry, I sprayed the octopus Ceramcoat Antique Pink to match the box art. For greater contrast with both the diver and the base, I sprayed medium brown on the top of each tentacle, taking care not to paint out all of the pink. When this was dry, I used Ceramcoat Nigh Navy to create a mottle of dark blue over the brown and pink. I also sprayed the dark blue around the octopus and on the rocks near his hiding place to create

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reviews and how-tos by jean elliot

more depth to the scene.

I painted the ocean floor a flat white and then put down a mottle of sand and light brown. Using six different shades of brown, I painted each rock and shell by hand, using a different colour for each. For the rock cave, I started with white and followed with successive sprays of pink, blue, purple, brown and light grey. I was careful not to let

one colour completely block the preceding colours and was careful to use the darker shades to paint the undersides of the rocks as well as create shadows.

The diver in the grasp of the octopus was painted by Ceramcoat Light Trail Tan. His cuffs were painted burnt umber, his straps leather and his metal weight Testors Model Master Burnt Metal. I painted his helmet silver. The hands were painted Ceramcoat Dark Flesh followed by coats of medium flesh and light flesh. The shell was painted antique pink on the inside and flat white on the outside.

Detailing:

While the first diver was drying, I painted the second. I gave him a gold helmet and painted his spear metal and silver. Although the model looked complete at this point, I decided to invest more time in it and bring out as many details as I could.

Using a 000 brush, I painted flat black around the raised areas on both helmets. This made the helmets look as if they were made of separate pieces instead of being one piece. I paint all air hoses flat black and then dry brushed on light grey to highlight the individual links in the hoses. For the silver helmet, I painted all the lug nuts gold to create some contrasts.

The light trail tan on the diving suits looked too flat. Adding some brown to the mix, I used a brush and painted the folds in the suits. This made the suits look used. I then dry brushed small amounts of flat black to create some depth in the folds. For the leather belts and webbing, I added touches of flat black at random. Using a 00000 brush, I applied flat white to the leather to create the stitching. The leather pouches were similarly painted. The boots were painted light grey. When this was dry, I used burnt umber to pick out the cords on the legs and the straps on the feet. The metal weights were painted silver. Flat black was used on the holes in the metal. The last detail was to paint the shells. Using a real shell as a model, I painted lines of rust at regular intervals. When this was dry, I painted a second set of lines on top of the rust using medium brown. I finished with a mottle of spice brown.

I was pleased with the final result.



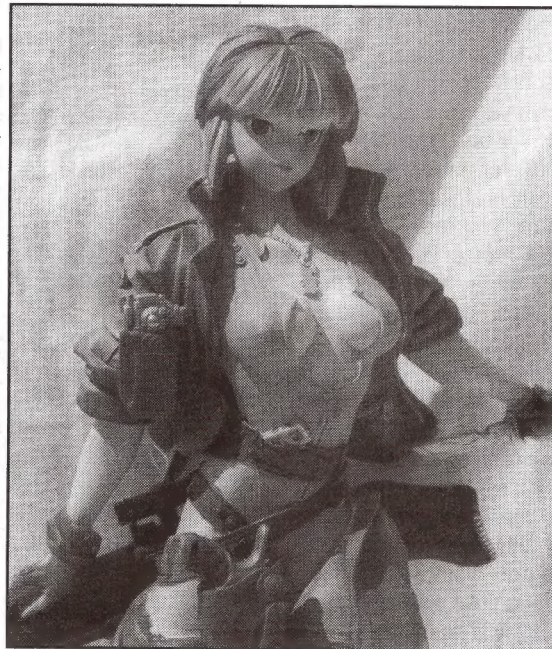
Looking at the box art however, I saw something that was missing; air bubbles! I went to the art supply store and bought a small pouch of clear plastic beads. Using a piece of cellophane, I spread out a thin layer of super glue, then laid out two patterns of beads for air bubbles. When the glue dried, I had perfect clusters of air bubbles to glue to the helmets.

This is a superbly done rendition of a scene out of Jules Verne's novel, *20,000 Leagues Under the Sea*. While it can be done without all the superdetailing, the extra work will reward you with a fantastic model for your collection. I am looking forward to more kits from Fantasy World.

Ghost in the Shell

This is a 1:6 scale kit, cast in white resin and comprised of 9 parts: head, arms, body, lower portion of jacket, part of jumpsuit, pistol, electronic gadget and side pack. She is easy to assemble and paint. Some filling and sanding is required on the lower part of the jacket and on part of the jumpsuit. Once this is done, the figure is ready for priming.

Following a light grey primer, I sprayed on a coat of Ceramcoat Dark Flesh. Because the grey primer tended to darken any colours





so I covered the base with railroad gravel. The debris is a plaster section of a 1:35 scale building from Verlinden. The I-beam is from Plastruc and the skull was purchased at Wonderfest.

Warrior Girl

Sculptor: Bill Adams

Available from Steve Crum

The Kit:

If you go to Wonderfest or Chiller, you are bound to meet Steve Crum. Steve always has an assortment of interesting and unusual kits to sell. When I met him in October 1996 at Chiller, he had **Warrior Girl** on display. I bought the kit shortly before I had to leave the show and it was one of the first I started when I got home. **Warrior Girl** requires little in the way of prep work. The fit of all parts is excellent and there is only a bare minimum of sanding to do.

Instead of devoting this article to painting the figure, I'll concentrate on painting the serpent she is riding upon.

The Serpent:

Let your imagination run wild! That's the key to painting the serpent. Whatever you have in mind will work. I started off by priming the serpent dark grey. When this was dry, I airbrushed on a lighter shade of grey

sprayed on it, I had to build up the flesh layer by layer. I did this by adding a touch of white to each successive coat of paint. When I was satisfied with the highlights, I used Ceramcoat Medium Flesh followed by a dusting of Ceramcoat Light Flesh. I painted light flesh on the top and sides of her breasts and painted the undersides medium flesh.

I used raw sienna as the basecoat for the figure's hair. When this was dry, I added a touch of medium brown to the mix and sprayed on streaks of the new colour. I varied the intensity of the streaks to produce a more natural sun bleached effect.

I painted the leotard dark blue.

When this was dry, I added white to the mix and sprayed on a second coat, allowing the darker shade to create my shadows. I added more white to the mix and sprayed the top of the leotard down to the nipple and then the side about half way down her breast. I added more white and again sprayed the top of the leotard. This gave me the effect I wanted: a worn leotard and accentuated nipples. The material around the zipper and the zipper tab were painted light grey.

I painted the jumpsuit dark green. When this was dry, I added white to the mix and sprayed on a second coat, allowing the darker shade to create my shadows. I added more white to the mix and sprayed the raised areas of the material. Next, I used medium brown and a touch of white to create a look of hard use. Pockets and folds in the jacket were emphasized with black green. The epaulets were painted dark green and edged in white. The boots were painted flat black and then oversprayed with burnt umber to create scuffs. All leather items were painted using Model Master Gun Metal.

No base is included with the kit, so I made one of my own using the top portion of a VHS cassette. I wanted to have an apocalyptic look,



and let this dry completely before lightly airbrushing antique pink. I then sprayed the ventral side of the serpent again, building up the pink colour.

The next day, after all colours had dried completely, I used Ceramcoat White and sprayed a mottle pattern on the sides and back of the serpent. I then sprayed on a mottle of Ceramcoat Medium Brown and a mottle of dark brown. The end result look was three distinct mottle patterns over antique pink. Using Ceramcoat Pthalo Blue (a transparent blue), I oversprayed the serpent. The blue filled in the wrinkles in the creature's flesh and dulled the colour of its skin. I then sprayed the ventral side of the serpent again, building up the blue colour. I painted the horns on the spine medium brown at the base, light grey to the tip and white at the tip. The mouth and tongue were painted dark red and dry brushed with purple. The teeth were painted white and ivory and then washed black.

I began painting the rocky base with a coat of dark grey. To this, I added washes of black, brown and light grey to make each rock look like a separate piece. I used the lightest shade of



grey to highlight the different sides of each stone.

Warrior Girl is a large kit, even though it's only 1:8 scale. You will need extra space for it not only because of the serpent's height, but also because of the extended sword. When finished, it is an impressive addition to your fantasy female collection.

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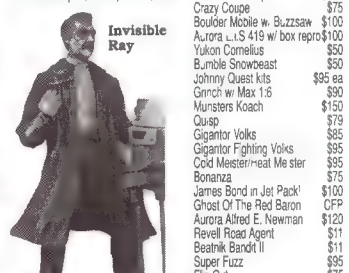
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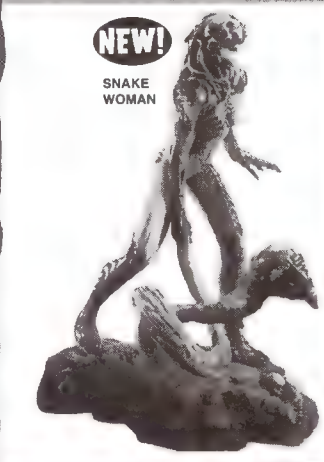


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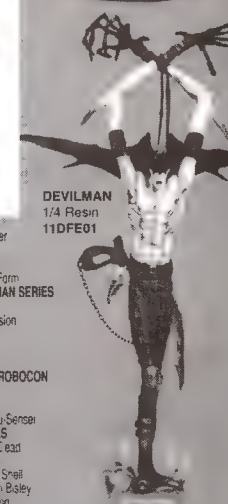


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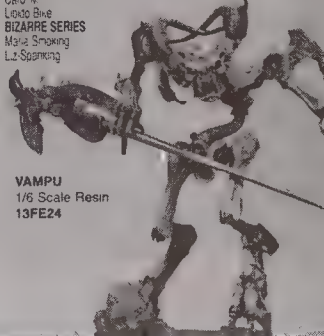


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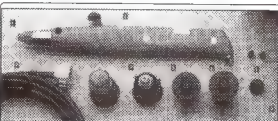
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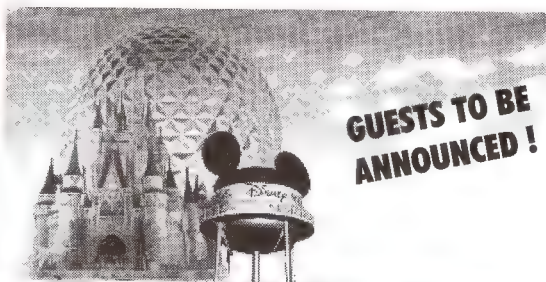
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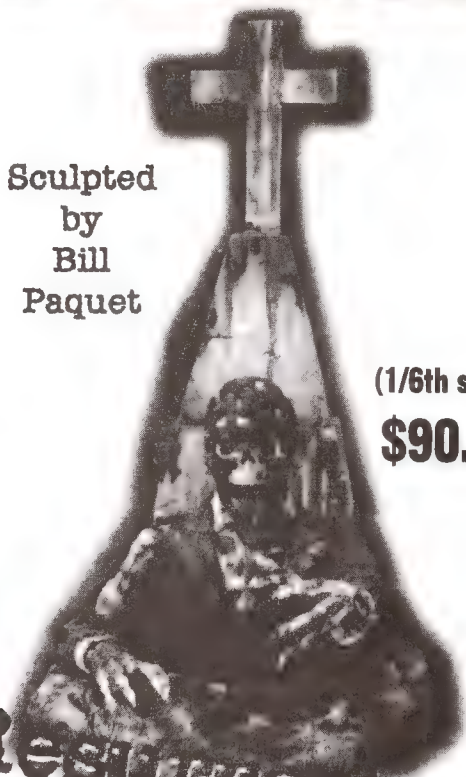
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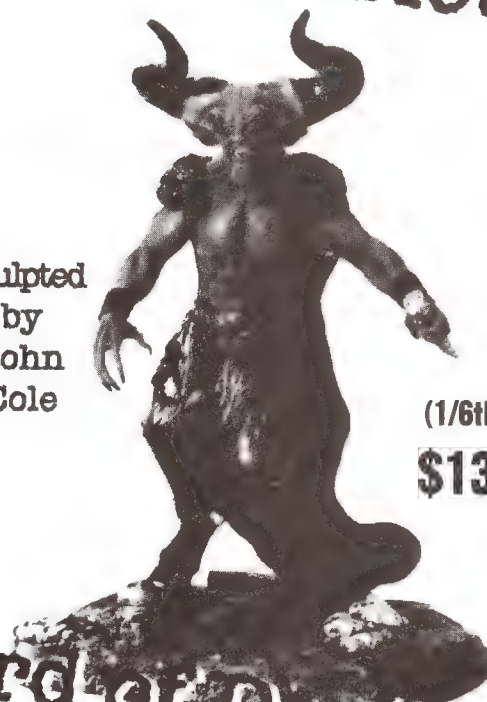
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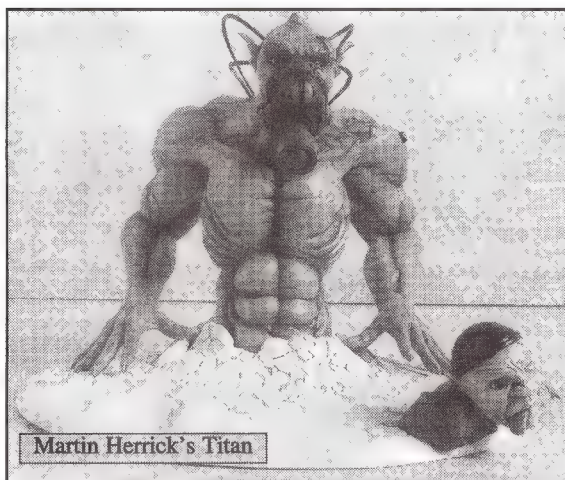
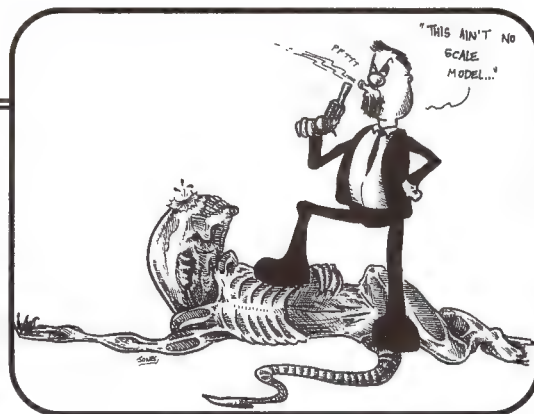
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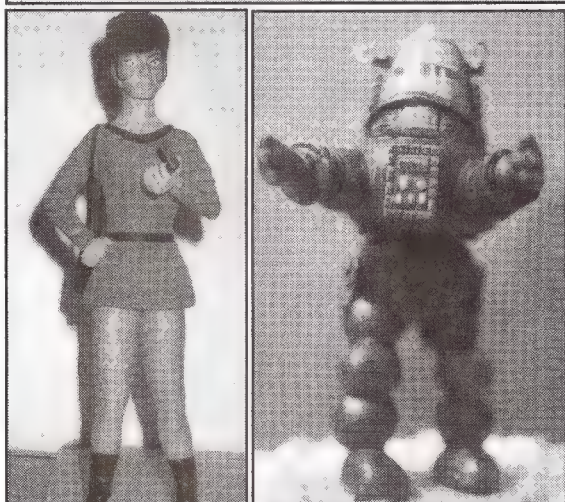
Martin Herrick's Titan

It's almost that time of the year when a jolly, fat, red clad man invades your house to leave brightly decorated boxes under a glittering tree. That said, he will also probably nick your TV and video...git! I have been trying to explain the concept of Father Christmas to my Godson, Matthew, but he keeps asking poignant, odd questions and to be honest, he is beginning to get the upper hand. I have decided to tell him that the real Father Christmas is actually only a figment of my imagination, not his. So, Santa will only deliver the goodies if I think that he has been a good boy. The things we do...

1997 has been quite a good year for UK garage kits and it is a good time for me to point out that within this article, I do not mention every UK kit produced. Reason being that there are kits that I've only seen blurred B/W pictures of, or rather crap reports by FTVMC members, so I feel it my duty to report the "better" stuff and I would be doing you an injustice mentioning the crud. As an independent kit builder, I can be objective and report the truth to you, the discerning modeller.

First kit up is by rising star **Martin Herrick** who has produced this *Titan* figure heavy on inspiration from Harryhausen's "Kraken" beastie. This kit was built and painted by Dave "Flash" Trelfer who found he had to enlarge the ice hole, for that's what it is and drill out the fingernail holes on the base. There are only two parts to this kit and you have to provide the pipes that go from the head to the body. Casting is very good and for approximately £40.00, Dave says that it's a fair price for a quality product.

A while ago, I mentioned **Star Wars Emporium's** "Communications Officer", here we see the finished item as constructed by Kevin "Info" Goldsmith. It is an eight part resin figure, 1:6 scale and should set you back about £60.00. SWE also stock all of Lee Ames **Morbid Models** figures...this includes Lee's new *Starbeast*...and they accept plastic which makes life a tad easier. Contact: **Star Wars Emporium, 13 Lower Goat Lane, Norwich, Norfolk, NR2 1EL, United Kingdom**. The next big kit to come from SWE will be an *Aliens* diorama...more details in the next issue.



Above Left: Star Wars Emporium's Com. Officer
Above Right & Below: IMAR's 1:32 white metal figures

I recently mentioned **Imar Models** and their 1:32 scale white metal figures, the dude behind Imar has been jolly productive. **Ian "Mr Putty" Marchant** has added a *Kane* (optional parts allow this to be built with a clear suit visor or as seen with attacking Facehugger), *Classic Dr. Smith*, *LIS Robot*, *Avon* from *Blakes 7* and a *Robby* to the growing list. A Russian Earthforce Officer is also available...with prices no more than £10.00 each an IRC to **Ian Marchant, 2 Marylands Green, Chislehampton, Oxford, OX44 7XD** will bring you more information.

Changing tack, I have just been re-watching **Martin Bower's Fantasy Females & Deadly Weapons** (see ad this issue) ~ research gov, honest! I have come to the conclusion that gravity is truly, a wonderful thing.

Do remember that prices quoted are a guide, always in Pounds Sterling. International Reply Coupons - IRC - should always be used when contacting folk outside of the USA. Cheques, money orders should always be drawn on a UK based bank or have a word with your local bank, they are there to help you.

This excellent *Martian Bust* is the work of **David Clarke**, a new sculpting name. This has been produced for **Frontier Models** and is an exclusive to them. It comes unpainted for £60.00 or painted for £100.00. Frontier also stocks a range of factual rockets, etc., produced by **Re-Heat Models**. This figure is a 20 part resin *Neil Armstrong*, 120mm scale. It costs £25.00 and has a detailed base, flag and metal flag pole. The casting is very good and overall detail 'spot on.' Interested? Contact **Frontier Models, Systems House, 84A London Road, Hailsham, East Sussex, BN27 3AH**.



ReHeat Models' Neil Armstrong

Keeping on a factual theme, don't fall asleep, SFX wizard **Matt Irvine** has produced a new book called *Space Models* which contains over 1,000 photos of rocket kits. Matt is best known for his work on Dr. Who and his articles can be seen in various model mags and he has directed TV shows. This book also looks at futuristic rocket kits. You knew there would be a link, so if hardware turns you on...this book could be for you. It's a big one and the book is heavy too. It weighs in at 1.4 kg or just over 3lbs in real money. Price is £25.00...p&p...no idea yet. But, if you want to know more, then whip out your pens and write to: **Alpha Communications, 16 South Hills, Brill Bucks, HP18 9TQ.**

You saw **Mike Barnes** built-to-order *Fury* kit in the last issue. Well, as promised, here is his amazing *Shadow Ship*. These are NOT KITS and Mike has to shape each 'spine' by hand to achieve this look. The wing span is well over 20" and cannot be built 'overnight.' If you are interested, then feel free to drop Mike a line. Just remember to tell him where you saw this, okay? **Mike Barnes, 22 Hawthorne Ave, Barnwood, Gloucester, GL4 4QA.**

Eden Products are a new name BUT they are selling virtually all of **Jonathan Dewar's** kits and at fair prices too. You will find the *Mad Max*, *Snake*, *Mask*, *Scully*, *Mr. White*, *Cyber Chick*, *Werewolf*, *Ms. Bullock* and the new *Alex* figure. All come with some sort of base, resin and other materials make-up the kits which are 1:6 scale. Priced between £55.00 and £70.00 which makes them compatible with other kits of this size. You can reach them at: **Eden Products, PO Box 152, Peterborough, PE3 9XP, UK Tel/Fax: 07050 556677.**

By the way, I am currently working on **Phantasy Recasts'** 120mm *Running Predator*. It's a stonking kit, very well detailed and expect to see a review within this organ soon.

The previously mentioned **UKGK** book is now available. Chris Moody's 150 page homage to British kits also includes a few words from Jason Brookes, Vic Door, Mike Hill and Lee Ames' article on sculpting, making for interesting reading. It has to be said that a lot of the featured goodies are 'one offs' or kits that have been discontinued. That said, the book is a good version of Terry Webb's Garage kit books. Mr. Webb provides an introduction, surrounded by covers of AFM, where he sings the praises of Mr. Moody and co-author, Chris Pickering (the latter buys in kits for London's Forbidden Planet shop) and states what a sterling effort they have made to produce this book. For you to nab one, you'll need to pay £21.93 (to USA) and payable **UKGK Enterprises** to: **50 Shottery Road, Stratford-Upon-Avon, Warwickshire, CV37 9QB.** One point, should you buy a copy and have any questions, please direct them to the above address and remember that it is not a catalogue of kits, but a reference book.

PA is the latest release from **Studio 2000**, it's the first figure in a proposed family which is inspired by Southern Comfort (the film, not the drink), The Texas Chainsaw Massacre and a Wrightson print entitled, "Momentos." Sculpted by **Mike Hill**, the figure is 1:6 scale, cold cast, has nine parts with options for machete or meat cleaver. The kit costs £55.00 and should sales warrant it, then a follow-up kit called, **MA** will follow. Nab one at: **Studio 2000, 25 Chardmore Road, Stoke Newington, London, N16 6JA.**

What will 1998 bring? I hope news that Detroit are Superbowl bound, Alien 4 kits flood the market, the long-awaited Pred VS Alien gets the green light, US dealers make arrangements with UK (some of them) dealers to get their kits over here at decent prices and vica-versa, the X-File movie, Babylon 5 go from strength to strength, more licenses B5 kits please, Sigourney Weaver comes round to my place for tea and crumpets. I can dream. I should point out that I had to change the last remark lest I end up with a divorce as it involved a Mars Bar, pint of double-whipped cream, copy of "Big Girls Do It With Themselves" and Ms. Weaver. Oh yeah, anyone involved with Bayblon 5, Alien 4 or the Lions...do drop me a line.

In the next issue, a full report on the FTVMC's 5th Birthday bash, that's **Drone-A-Rama '97**. The first UK model show to be covered in a US publication...so real, you will be able to smell the excitement.'

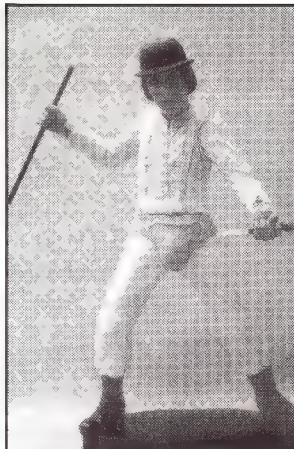
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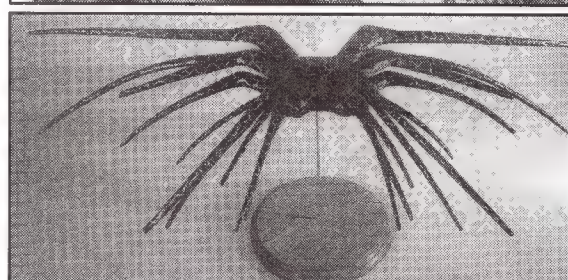
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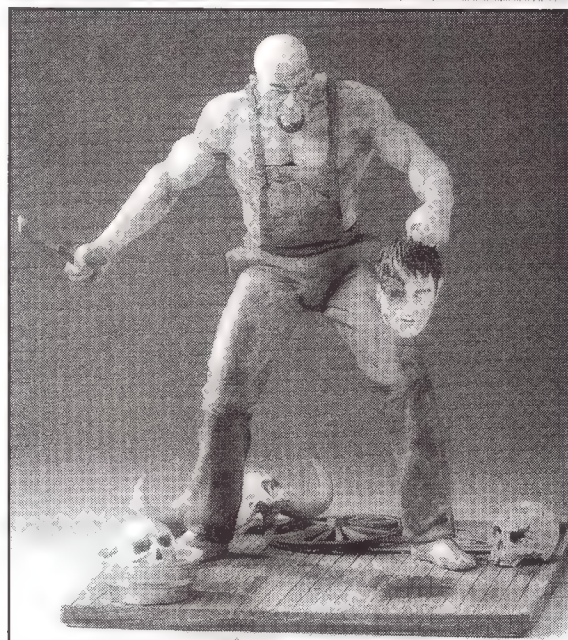
PS - Be aware that the author of this article performs all his own stunts and in no way should they be attempted by the unwashed modeller.



Above Left: Eden Products' Alex
Above Right: David Clarke's Martin bust



Above: Mike Barnes' Shadow Ship
Below: Southern Comfort from Studio 2000



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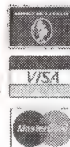
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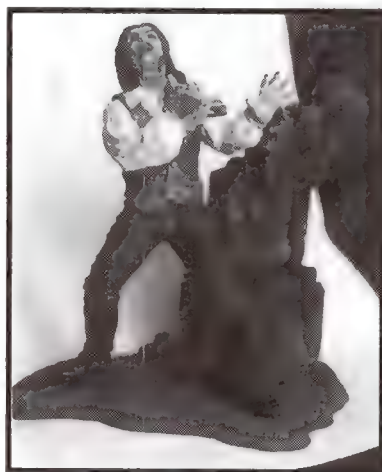
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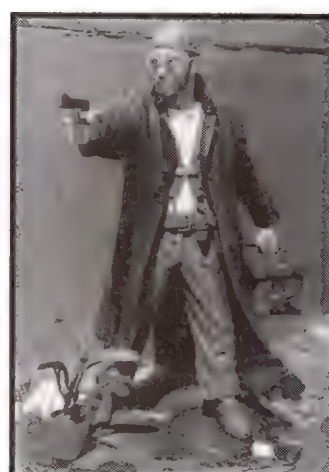
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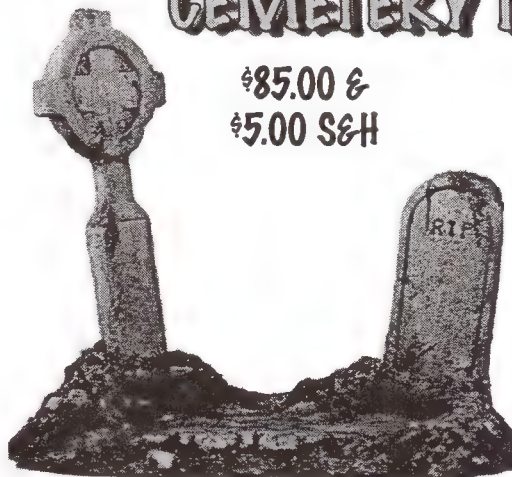


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No Space? Get Organized!



Unfortunately, most of us do not have the perfect place for a studio to do our painting and buildups. We make use of an extra bedroom, a corner in the garage or the kitchen table. In our house, you find paint trays, airbrush bottles and brushes in the extra bathroom and sandpaper, sanding discs and model scrub brushes at the kitchen sink. Since we're going to have supplies scattered everywhere, let's at least get organized and make the best use of the small spaces we have.

This time instead of going to the craft store, we're going to your favorite discount store - Target, WalMart, K-Mart etc. In the kitchen utensils department are some items that are "MUSTS" for a modeler.

The number one item is a Rubbermaid turntable. This is usually found in your kitchen cabinet holding spices. Well, not any more! The double-tiered turntables are perfect for storing your bottles of paint. Sort them according to colors and finding a



particular paint will be so much easier and faster. The single tiers are a godsend for painting and airbrushing. How many times have you painted one side of a figure and then stuck your fingers in wet paint because you needed to turn the model to another side? No more - with this handy-dandy turntable! (Now I'm sounding like a Ronco TV commercial!) But seriously, just rotate the table and the model is reachable from any side. You can also purchase cake decorating turntables but they are more expensive. These Rubbermaid models sell for under \$10 - usually \$5 to \$7 for the double tiered style.

While you are in the kitchen department, go to the section that has the laundry baskets, trash cans etc. There you will find some handy plastic and heavy cardboard drawers and chest of drawers. These are inexpensive and work great for storing tools and other modeling supplies. The small plastic drawers can be stacked on bookshelves or in a closet. The cardboard chest of drawers can be stuck in a corner of the room or again in the closet. These drawers run around \$10. The plastic ones can often be found on sale for less than \$10.

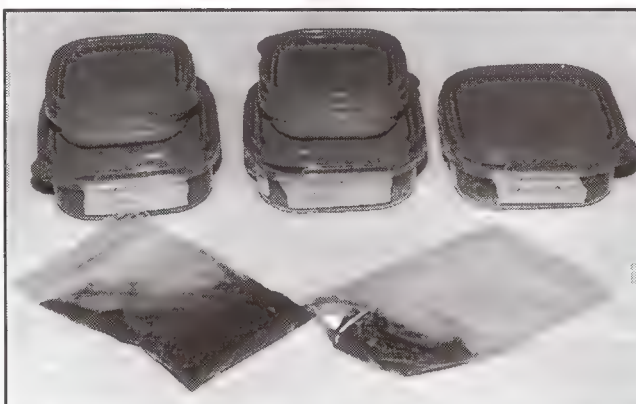
Small plastic baskets work very well for holding sandpaper, sanding discs etc. Since they come in a variety of sizes, they also come in handy for holding/storing airbrush bottles. If you have your supplies in one room and move to another to paint, these baskets make good carriers for paint bottles and other supplies for a particular project.

Do you know where all your Dremel bits, small pieces of brass rod or coat hangers and

airbrush tips are? Scattered around in a hundred different places? The perfect organizer for these little guys is an embroidery floss box or a single level plastic tackle box. These boxes come in different sizes with different numbers of sections. Since the boxes are separated with dividers, they're great for keeping the small items separated - even if you turn it upside down. (As long as the lid is closed!) They too are inexpensive - usually less than \$5.

Speaking of tackle boxes - they are very useful if you have to "move" your "studio" often. One style in particular has an open tray on top that gives plenty of room for brushes and tools. The bottom of the box can hold paint bottles and jars. Since I am very involved in crafts, I have one tackle box that holds my glass engraving pieces and another with dividers in the trays to keep my jewelry making supplies.

Plastic bowls with lids and even zip lock bags are perfect for stor-



ing foliage items - lichen, moss, rocks, sand etc. With both the bowls and bags, a strip of masking tape makes a good label for identification so you can tell the difference between earth and turf.

For storing mixed paint, use baby food jars, with lids of course. These work great and seal well too. They are also handy as mixing bowls for airbrush paint and as a water bowl for cleaning brushes. If you have a baby in the house, you probably have a ready supply, if not, any friends or a local day care would be glad to save some for you. Here again, there are different sizes of jars so choose a variety.

Hopefully, I have been able to provide some ideas and hints to help get you organized and make better use of small spaces. Face it - until we win the lottery, we'll have to deal with what we have! Happy Modeling!

Hey Folks! We'd like to see your work area. Please send photos of the place where you do your models so we can see how organized you are (or not)! Please send your pictures to The Modeler's Resource soon!

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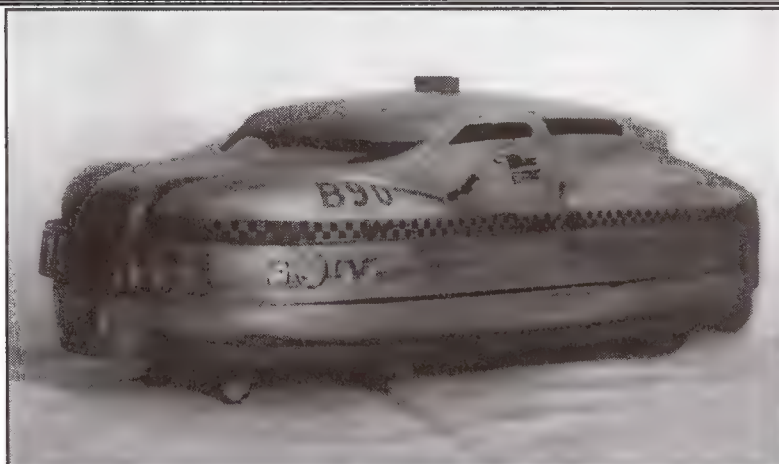
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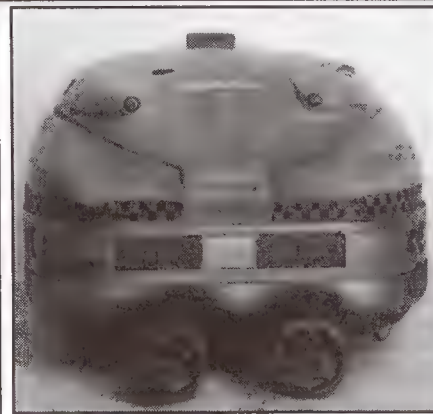
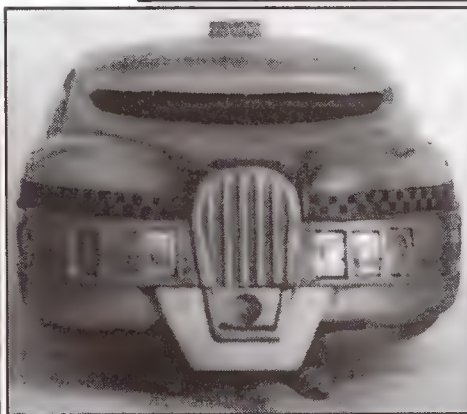
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Gremlin on the Loose!

Kit Reviews by
Larry & Leann Brackney

Welcome back for another go-round with the Gremlins! This time out, we'll be taking a close look at a style of garage kit very near and dear to my heart, busts! (Quit your snickering, degenerates, we're not talking about girlie kits here!) We'll also be customizing a recent offering from the German Garage. Obviously a lot to cover, so let's get right to it!

First out of the shoot, is what I considered one of the great bargains of MMP4, **Michael Burnett Productions' Zombie Gunslinger**. MBP is probably best known as a makeup and effects house, but they've recently begun to branch out from makeup, videos, and props into garage kits. Quite a few people were surprised and delighted by their line of new kits at the model party, the centerpiece of which was a set of 5, 1:2 to 3:4 scale busts. We'll be taking a look at the 1:2 scale "Zombie Gunslinger" bust sculpted by Greg Polutanovich.

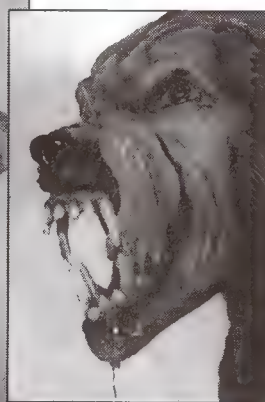
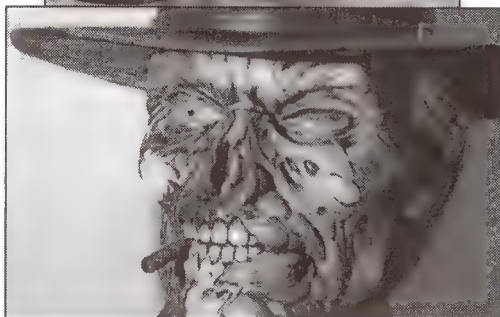
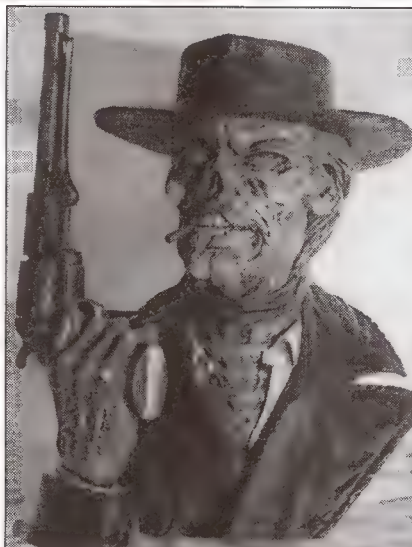
First, let me say, wow! At a time when companies seem bent on extracting three or four bills for a large scale bust, the Gunslinger's \$130 price tag is a breath of fresh air. This is a big piece, cast in 5 solid pieces of white resin. While it would appear that MBP has gone to hollow casting for subsequent busts, that doesn't diminish the visual impact that these pieces have when complete. (Nor does it diminish the casting quality, as evidenced by a second MBP bust I am working on as I write this.)

Polutanovich has executed a slick bit of sculpture that can only be described as Clint Eastwood after a botched shootout. The bust consists of a bit of the upper torso, complete with wide duster collars and a cravat. A hat, stoagie, and a two piece casting of a skeletal hand clutching a revolver round out the bust. The zombie looks like he stepped out of the pages of a Jonah Hex comic, with half his face rendered using extremely withered flesh and the other half rotted and skeletal. Texturing on the piece is subtle and varied, providing some interesting painting opportunities.

Casting quality is surprisingly clean for a kit of this size. Seamlines were light and easily scraped or sanded away. A few airbubbles required some attention with putty. Several of the parts contained a substantial number of pinholes, but were easily sealed up with a thin layer of dilute putty. Assembly was a snap. The hat and stoagie socket neatly after the paint job is completed, while the gun requires only a bit of putty work where the parts mate. The entire piece is ready for priming after only an hour or two of prep work.

If you took a look at the treatment on the zombie in last issue's column, then you know how we handled this fellow. For those that missed it, (shame on you!) here's the drill. Start by airbrushing the skin with a pale fleshtone. Follow up by airbrushing blush shades in the recesses. I usually then LIGHTLY airbrush bruising in with Polystyrene lavenders and violets. After that's done, I like to go back in and gently highlight with an anemic fleshtone like Dr. Martin's Suntan. (Don't ask me why their Suntan shade looks sickly. It just does, but that doesn't mean it's not useful!) A couple coats of sealer, and it's on to phase two!

I start punching in details by overcoating all the flesh with an oil-based stain. I like Bon Artiste "Fruitwood" for this step. Let it sit for a bit,



then wipe it off. The brown pigment will settle down in the crevices, really popping out all that great detail work. Then we come in with acrylic ink washes, concentrating in the rotten areas and exposed muscle tissue. Mixtures of sepia and violet work really well over the color scheme we've already come up with. The mixture should lean towards violet in the muscle areas. Work slowly to build color gradually. Exposed bone looks great when basecoated in ivory and stained with Fruitwood or Sepia. Washes of FW Acrylic "Antelope Brown" were used to plaque up the teeth and further age the bone.

The leather was airbrushed a dark chocolate brown. Lighter shades of brown and amber were airbrushed over the folds to create highlights. I aged it by very lightly airbrushing black into crevices and lighter still over the entire surface. The rest of the work consists of painting items like the gun, and spot detailing things like those lovely little grubs that are feasting on our boy Clint. Er, rather, that non-descript, generic, gunfighter dude.

If you gathered that I liked this piece, then you gathered correctly. The sculpture is top notch and nicely detailed. Of the five busts in the series, I thought this one was perhaps the most interesting to paint and look at. The scale on this bust really lets you work on your painting technique. The surfaces are large enough, that even the novice airbrusher can get in and accomplish some really neat effects. If you're looking for a neat display piece that will allow you to concentrate on painting, rather than assembly, then you'll want to give this (or our next kit) serious consideration.

And speaking of our next kit, there he is now! Fresh from **Spectral Motion's** vault of horrors, it's **Boris the Werewolf**. I mentioned that the Gunslinger was (in my humble opinion) one of the great bargains of MMP4, well Boris was one of the others. While he's not quite as large, clocking in at 1:3 scale, he has so much personality, that he can't help but leap off your shelf and grab an observer by the throat. (Figuratively speaking I hope.)

Boris follows on the heels of Spectral's Alex bust, also sculpted in 1:3 scale by Mike Elizalde. If you've seen Alex, then you pretty much know what to expect in terms of sculpting detail and casting quality. Both Alex and Boris feature a stonework base, brass nameplate, a set of acrylic teeth, a tongue cast in pink acrylic, and the bust, which depicts the character from the chest up. Boris also comes with a some boar's whiskers for detailing. Basic assembly and painting instructions and a signed and numbered certificate round out the package which features some nicely painted box art.

Elizalde's sculpting style continues to impress, and demonstrates a real flair for capturing fictional anatomy in three dimensions. Little touches like canting the lower jaw slightly to the side and pivoting the torso down a bit impart a dynamic quality to the piece, something tough to pull off in a bust. Detail work is also impressive. Muscle groups are all layed in believably, and the skin wrinkles and texturing (complete down to the pores) are worthy of note as well. I suspect Boris' fur will prove to be a love or hate issue for some. Fur is limited to the chest, jowls, and nape. Those who prefer their wolves a bit woolier will likely be disappointed by



this interpretation. I found it refreshing, my only quibble being that I wished the fur detail had been a bit finer.

Casting quality was on par. While the base suffered some pinholing, the bust pulled cleanly with the exception of a few bubbles in the undersides of the jowls. A moderate seam line down the shoulders and around the head provided some difficulties. Cleaning the seam up without destroying the skin texture is nearly impossible. Plan to re-texture using a skin texture stamp, as described by Tom Ellis in the previous issue, or by poking the texture back in with a fine engraving tool. Aside from cleaning and prepping the parts, the only real assembly involves installing the teeth and tongue. Those should be carefully testfit prior to painting, but not installed until the paintjob is done.

I began the paint job by basecoating the flesh with a ruddy orange flesh-tone. Then I came back in with lighter highlight shades to better define the muscles and skin folds. Once I was happy with the basic shading on the flesh, I carefully handpainted veins as suggested by the sculpture and elsewhere using blue and violet watercolors. The important thing here is to not go at this with a heavy hand. Watercolors are great for this, because you can feather the colors gently, hinting at the vein structure underneath. It's worth noting that I also used watercolors to work veins into the underside of the pink acrylic tongue. When the veins were all done, I sealed my work.

At this point, Boris was still rather pale. I was after a darker fleshtone, so I broke out the Polytranspar Burnt and Black Umbers. The Burnt Umber is absolutely fantastic for "warming" colors up, and pulling the overall paint job together. I applied it over the skin, just a bit more heavily in the recessed areas. Once I was happy with that, I came in with the Black Umber to gently punch in the deepest folds of flesh and to work some subtle mottling into the skin. That's it for the tough part. As a wise modeler once said, "the rest is just sweet detail!" A bit of drybrushing on the fur, detailing the eyes and teeth, adding the whiskers, and he's pretty much a done doggie! For that last little umph to put him over the top, I teased some 5 minute epoxy into strands running between his jaws and tongue.

In case you hadn't guessed, I liked this one a lot too. I rank him right up there alongside Moonsinger as one of my favorite lycanthrope kits. Elizalde has turned out an amazing dynamic bust. The expression is completely vicious, and I'm particularly fond of the tongue action. Unfortunately for Boris, at \$120, and limited to 1000 castings, he may soon find himself on an endangered species list!

Last but not least is... another bust! Just kidding, it's the latest undead thing to come staggering out of the **German Garage, Rose!** Rose is the third zombie in Ronald Brandt's series that includes Amy and Eliah. Like those two, a simple cemetery base includes a headstone, some nicely detailed grass, and fallen Autumn leaves.

Just as Fred pointed out in his review of Eliah a couple issues back, assembly of Rose was completely plug and play. (Is this what is meant by German engineering?) All six of the kit's white resin parts socket neatly together, including the figure which locks cleanly into the base without any pinning. While the parts are all extremely well cast, that's not to say they require zero effort to prep. Light seamlines on the main body section and arms cleaned up in a hurry. The hands and body contained some pinholing, but were otherwise picture perfect.

Sculpting on Rose is also impressive. The figure is meant to be an extremely emaciated woman, and Brandt has pulled this off by the book. You can't help but appreciate Brandt's command of Rose's anatomy. Bone and muscle structure are right on, and there are no clothes to hide mistakes. While it's difficult to get a handle on her facial structure without paint or shading (it looks a bit masculine unpainted), things shape up just fine. As others have pointed out, the grass, leaves, and stonework on German Garage's bases are well on target.

Now it's time to be honest. As is, I found Rose to be profoundly disturbing and unaesthetic. For a horror kit that's really a compliment, but as I started working on the kit, I didn't feel that I would be truly happy with the finished piece building it straight out of the box. I knew that there was something dangerous and a little bit sexy that could be teased out of those resin parts, so I went to work. I started by taking stock of the things that I liked and disliked about the figure. The arms and legs were nicely proportioned, and I found the torso made for a really nice study. Likewise, I



knew that the face could be accentuated by careful painting. On the other hand, I found that I couldn't get past the boney pelvis, the protruding vertebrae, and stringy, matted, hair.

I finally hit on the idea of portraying Rose as recently risen, still cloaked in her burial shroud. This would allow me to selectively cover the figure, focusing attention on what I thought were the sculpture's strong points. I would repose the arms just slightly to improve the animation of the figure, as well as to hold one end of the shroud. I pinned and glued the arms into a pleasing position, then began wrapping sections of aluminum foil around the figure in the general shape that I thought the cloak would follow. I kept working with the foil until I had it in a shape I liked, tacking it in place with 5 minute epoxy.

Once the framework was set in place, I began to carefully press thin sections of Super Sculpey on the foil and figure. I chose to use Super Sculpey rather than epoxy putty, because I wanted a long working time to get the shroud detailed just the way I wanted it before curing. After the Sculpey covering was in place, I sculpted definition into the shroud, indicating exactly where the fabric was looping around Rose's body, and fraying the edges of the shroud. I gently textured the surface by patting it with some coarse sandpaper. Once that was finished, I was ready to cure the Super Sculpey by hitting it with a heat gun. A quick safety tip: do NOT stick a kit that you have modified with Sculpey, Super Sculpey, Fimo, or whatever into an oven to cure it. As it is, polymer clays can outgas some nasty fumes when they bake. Don't make things worse by cooking resin, vinyl, glue, and who knows what else with it as well.

At this point, Rose was ready to prime and paint! I went with very pale fleshtones, using light blush shades to pick out bone and muscle definition. Final highlights were done in white. As I looked at the way the cloak flowed around her pale body, it occurred to me that a black cloak and makeup scheme would make for striking contrast. I basecoated the cloak in flat black, then began drybrushing charcoals and grays, finally finishing with white around the frayed edges.

Grass was basecoated green with light green, yellow, and brown dry-brushing. The leaves were all painted a very pale green, then tinted with various colors of ink. I finished detailing the kit with a small shock of rabbit fur, dyed maroon, for Rose's hair, and a small length of silver chain to add a point of interest.

Rose is an exceptionally sculpted and produced kit for \$130. As with other German Garage releases, you'll find it professionally packaged with clear instructions. When all was said and done, I have to say I was pleasantly surprised with the way she turned out. While there are those who will happily choose to build Rose as she was originally intended, I like to think that the slight changes I made in the kit's presentation accentuated the beauty that Brandt had already sculpted in. Most importantly, I had a lot of fun working on the project, and we should always remember that THAT is the bottom line.

And speaking of fun, I think I'm going to have a bit of fun by taking a short break from reviews to work on some older kits that are crying out for my attention. Never fear though, the Gremlins will return in the following issue with reviews of recent releases and some tips for tackling them. We'll see you then!

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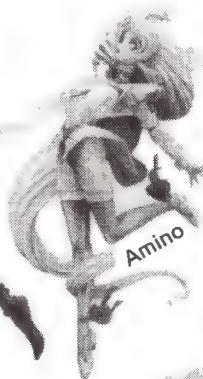
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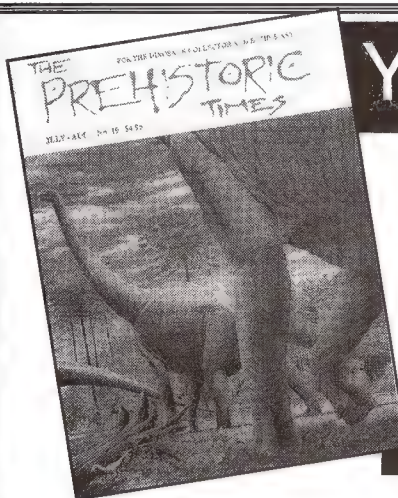
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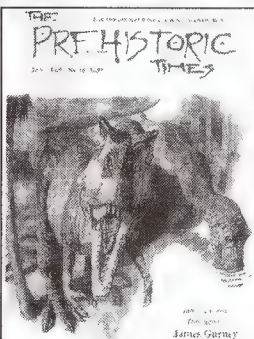


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LUNAR MODELS Rises Again...

Rumors about the demise of Lunar Models have been positively premature. While it is true that Lunar's founder and previous owner, Mike Evans, did put the company up for sale and that Lunar's output slowed for several months, he never stopped producing kits and Lunar has definitely not shut down. Phil Lublin, a long time friend of Mike's and a frequent contributor to Lunar's kits has put himself into the resin kit business by buying Lunar and moving it, molds, equipment, patterns and all from Cleburne Texas to Porterville, California. When Phil first inquired about buying the company, Mike jokingly discouraged his interest. As he thought about it more, Mike told Phil, "You would probably be the perfect choice. You know the product. You know the business. You love models. You love Lost In Space. The more I think of it, you're probably the perfect person."

Although they were producing kits as early as 1984, Lunar was officially founded in 1985 by Mike Evans, a lifelong model fan whose incredible collection of kits dates back to the fifties. Their first kit was a vacuformed 8" Jupiter II from Lost In Space that Mike and his wife manufactured in their kitchen. From there the line grew to over one hundred ninety kits. It has become one of the largest producers of resin kits in the world. The Lunar line reflects Mike's interests in Lost In Space hardware, George Pal's films, other Science Fiction films of the fifties and Science Fiction hardware in general. Because Mike is an astute business man as well as being a model fan, he knew that for Lunar to succeed on a larger scale, he would have to pursue licenses for the kits he wanted to produce. From the beginning of the "garage kit" age Lunar has built a reputation for quality kits, reasonable prices and ethical treatment of both copyright holders and customers alike. That reputation is one of the most valuable assets Phil Lublin acquired when he bought Lunar and it is one asset he intends to keep building upon as he continues to build the company.

"The weird thing is that in a million years, in my wildest dreams, I never thought I'd own Lunar Models," Phil says with a laugh. Phil brings a lifelong interest in modeling to Lunar as well as a fascination with Lost In Space hardware so deep that it borders on obsession. Like most fans, Phil developed his skills first on plastic kits, but when companies producing those kits didn't provide the subjects he desired, he created models of his own, often from cardboard, paper plates, duct tape and Christmas lights. In fact, he still has his most accomplished Jupiter II, which contains a full interior and

lighting. His desire for complete accuracy led him to collecting every possible bit of material he could about Lost In Space. Eventually it led him to participate in the creation of the

Alpha Control Reference Manual which laid out background information and blueprints for Lost In Space. It also led him to Lunar Models and their line of Lost In Space related kits.

Phil's association with Lunar goes back to that first Lost In Space kit as a consumer. As a Lost In Space fan, in 1984 Phil saw an ad for the Jupiter II kit and had to have it. A stickler for accuracy and detail, once he had the kit in his hands Phil was disappointed with the kit, so disappointed in fact he wrote a letter to Lisfan, a Lost In Space fanzine, to warn other potential buyers and said, "In case you haven't seen one yet, I would not recommend buying one. For \$25 you get a vacuformed kit that has an inaccurate hull shape". Lisfan's editor also added, "I have heard nothing but bad comments about the Lunar Models' Jupiter II, not only is the hull shape grossly inaccurate, but I'm told you have to wait quite a long time for it. A bad product and bad service, quite a combination." It was Phil's first taste of Lunar's products, of course as Lunar's new owner, his opinion has changed drastically, but at that time he was not easily appeased. Phil's second Lunar kit was a vacuformed copy of Aurora's Lost In Space robot, that, too was a disappointment and he vowed never to buy another Lunar product (little did he know what the future held). Phil went on to become part of the team that produced the Alpha Control Reference Manual. From the information in that book, Mike Evans was able to create a fully accurate version of the Jupiter II which completely won Phil over as a fan of Lunar Models.

Phil first made direct contact with Mike and Lunar in 1987 with praise for their new Jupiter II kit which reversed Phil's original position from thorn in Lunar's side to dependable ally. Phil's first actual work for Lunar was in research to help assure the accuracy of Lunar's kits, especially the Lost In Space kits. With another close friend, Joel Tavera, Phil became a technical consultant for Lunar. Later they evolved into doing some of Lunar's instruction sheets with Joel providing artwork and Phil laying everything out on computer. As payment for his efforts Phil received kits from Lunar's line and was very satisfied with that arrangement, which would be ideal for nearly any modeler. It was the way Mike Evans worked fairly with people who helped him, combined with Mike's highly ethical business practices that forged Phil's respect for Mike and Lunar.

Lunar consistently built its business through the early, exciting years of the "garage kit" age in the late 80s and reached the peak of its business in the early 90s. Although business was good



by Jim Bertges

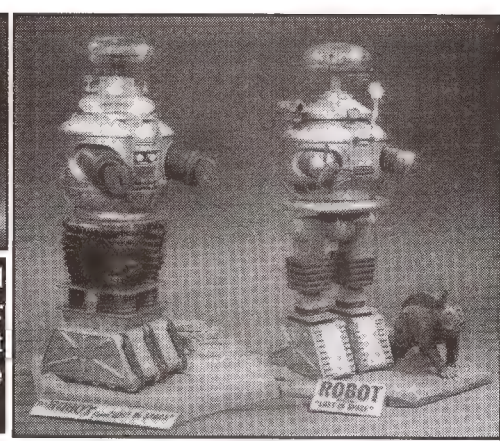
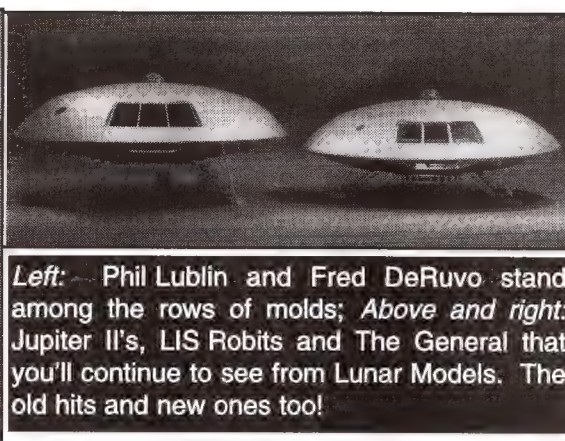
Photos by Fred DeRuvo
and Lunar Models



The new owners of Lunar Models:
Phil & Cindy Lublin



Darlene Anthony & Cindy Lublin pouring molds



Left: Phil Lublin and Fred DeRuvo stand among the rows of molds; **Above and right:** Jupiter II's, LIS Robits and The General that you'll continue to see from Lunar Models. The old hits and new ones too!

and the company had become a full time manufacturer with six employees, Mike Evans began to lose interest in manufacturing and wanted to move on to other things. In 1996, he scaled back the company, slowed production, and eventually put the company up for sale. That's when the rumors began. Inaccuracies abounded, but the one bit of truth remained, Mike Evans wanted to sell Lunar and it's assets and move on. When he first heard this news, Phil was shocked, but he was glad that the company would continue with new owners. Late in 1996 a buyer surfaced in California, but although papers were drawn up, the company didn't change hands. It was then that it occurred to Phil that he could be the one to buy the company.

When Phil first approached Mike about taking over Lunar, Mike said, "Are you sure, I wouldn't wish this on my worst enemy," which really reflected the stage of burn-out Mike had reached. However, after some thought, Mike realized that Phil would be the ideal person to continue Lunar and agreed to pass the torch to him. In May of 1997, Phil and his family flew to Texas to check out the business. Mike warned Phil, "Bring some old clothes, I'm going to work your butt off."

Work is just what he did. Mike was in the midst of filling a large order for Monsters In Motion and over four days, he put Phil to work producing model kits. It was a kind of trial-by-resin for Phil who found any doubts he had about buying Lunar vanish. "It was great!" Phil said, "I went back to the motel and told my wife, 'Smell that, it's resin!' I was ready to dive into it!"

With advice from his father, who is an accountant, and the full support of his family, Phil made arrangements to finance the purchase of Lunar Models. The records provided by Mike Evans showed Lunar to be a sound, profitable company and the demand that arose for Lunar kits after Mike slowed production showed that it was a company with a future. In early June, Phil returned to Texas, money in hand and became the proud new owner of Lunar Models. Phil and Mike loaded all the molds, masters, other the manufacturing equipment into a 26 foot, non-air conditioned U-Haul truck and drove for three days from Cleburne, Texas to Porterville, California. By mid June, Lunar was in full production in its new location. Without much advertising and little public knowledge of the change of hands, the orders still came rolling in. Somehow people knew where to find those Lunar kits.

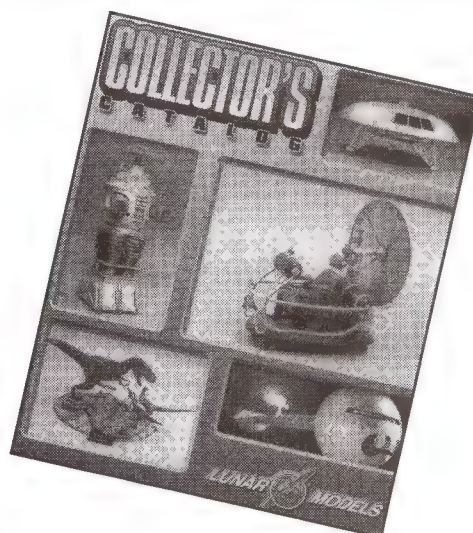
Now Phil is planning for the future. Because many of Lunar's products are licensed, Phil plans on renewing old licenses and pursuing new ones. With Mike Evans' help negotiating licensing deals, Phil anticipates being able to offer many of Lunar's kits fully licensed as they have always been. That is one aspect that Phil believes helped Lunar become the world's largest resin kit manufacturer, they have always operated in a legal, ethical and fair manner and it is Phil's intention to continue in that tradition. Modelers can look forward to the availability of their favorite old Lunar kits as well as a wide range of new kits Phil has planned. Acting on Mike Evan's advice, Phil plans to expand Lunar's line by at least six new kits a year.

A number of new and revised kits are already in the works for the com-

ing year, including a few items that will take Lunar in new directions. Plans include a new interior kit for the Voyage to the Bottom of the Sea Flying Sub; a retooled version of the Lost In Space Chariot; a lower deck display kit of the Lost In Space Jupiter II; a newer and more accurate Seaview from Voyage to the Bottom of the Sea; and an all new 2001 space station which is being patterned by Mike Evans. Those are just the immediate plans. Phil has a variety of interests which will be showing up as Lunar products in the future. He is quite interested in space exploration and actual NASA space craft and the ships of the Soviet space fleet which are virtually unknown outside of Russia. Phil readily admits to being infatuated with a particular sports car as well, the Saab Sonett. His explorations on the Internet showed that he's not alone and that other Sonett owners would love to have a model kit of their beloved car. This could lead to Lunar's first car kit. Phil's other interests include "retro-technology" of the 30s and 40s, specifically as showcased at the 1939 Worlds Fair. There's something about that streamlined, yet innocently clunky look that endears itself to fans of the future. This is just the beginning of the future for the new, reborn Lunar Models. Phil foresees taking Lunar to new "unknown heights" and new directions that will excite modelers world wide. It's good to know we have something to look forward to.



You can contact **Lunar Models** at: 1835 Thunderbolt Drive #C., Porterville CA 93257 to ask for their full product catalog for only \$5.00. Their phone number is (209) 784-7121. They also have a 24 hour fax number at (209) 784-7889. Visit their web site at: <http://www.lunarmodels.com> and have a look at their virtual catalog.



Windslasher Part 4

by **CHUCK Davenport**



Ok, enough suspense already, this is the completed diorama. This installment will focus on base construction and details, and detailing Windy.

The Base

When constructing a diorama base, it is essential to have all the components complete and at hand. I therefore set about completing the most striking

visual effect, the crystal "forest." As I explained in the previous installment, I tried hard to grow these things but could not obtain the requisite size which led me to create them from clear acrylic rod. Photo 1 illustrates that these were mounted to clear 1/8" acrylic sheet using Acrylic Adhesive, both available from U.S. Plastics. You may also purchase textured and colored plastic sheet. Call 1-800-537-9724 for a catalog and excellent service.

Apply the clear adhesive (HEED THE WARNING NOTES on the MSDS sheet) with a brush. The bond is almost immediate and extremely strong. I dropped one completed forest on the concrete floor with no damage.

In Photo 2, I am using dividers to determine the minimum diameter for a color wheel and locating its center. Though not apparent in the still photo, the crystal forests actually change color as a color wheel rotates underneath. I used 5 minute epoxy tinted with epoxy colorants (from U.S. Plastics) and applied in a random pattern as you see in Photo 3.

The drive motor on the right in Photo 3 is a timer motor which one can find driving the timing mechanism of a washing machine, dryer or dishwasher (as long as they are not modern digital machines). The drive motor on the left is detailed in Photo 4 and is nothing more than a toy drive, in black, coupled to some reduction gears from the spares box and held together with sheet styrene.

I made my base from cardboard and matte board both of which are available in copious supply at a local picture framer. I laminated three sections of cardboard together with Elmer's glue spread in a thin layer. You could use contact cement as well.

In Photo 5, I traced the outlines of the forests, transferred the center marks to the base (important for locating the color wheels) and relieved the first layer of cardboard to inset the forest bases. These would later be glued to the cardboard with Ambroid's Fas'n'All all purpose adhesive. I cut the base to shape with a razor knife, not a hobby knife.

In Photo 6, I have sketched an outline of the diorama base. I then fiddled with the major visual components until I found a layout that pleased my eye. Remember the storyboard I drew? Notice the placement of Windy relative to the crystal forest. Not just mere chance. Take note of the marks outlining Windy's position. I inserted pins at these locations so that I could always locate Windy's position regardless of what I had glued to the base. I did this for PJ (the Trooper), too.

The next step was to fabricate and attach the columnar uprights to give the base its depth. In Photo 7, you can see the final results at an advanced stage. The uprights are made by laminating two outer plies of cardboard with the grain aligned vertically to an inner core of matte board. Unlike the base where I needed strength in the horizontal plane, the uprights needed to provide support only in the vertical plane. These were then cut to a constant width of 1/12" with a ruler and razor knife. I then used the Dobson Mitre Rite, to cut the uprights precisely square.

Every now and then you come across a tool that greatly eases your workload. I obtained the Mitre Rite, #15215, courtesy of the fine folks at Micro-Mark and thank the Creator for having done so. It is exceedingly difficult to cut anything perfectly square by hand and ensuring those columns were cut at a perfect 90 degree angle was important. You can call 1-800-225-1066 for the catalog and to order.

In Photo 7 the uprights were glued in place with 5 minute epoxy instead of Elmer's so that I could proceed to the next step quickly. I traced the outline of the base onto a section of matte board and cut a 1 1/2 inch swath which was epoxied to the bottom of the uprights. If I had used wood or metal for the base, I could have cut some corners. The apron was cut from a continuous length of matte board and glued one section at a time with 5 minute epoxy and taped in place. Note in Photo 7 small sections of matte board glued to the outside of the uprights where the edges were not quite flush with the base.

You can see in Photo 8 that I am trimming the excess apron away from the top of the base. I glued the apron flush to the bottom of the base. In retrospect, I should have left the ridge at the top of the base. You will see why in just a bit. I needed to apply some doublers to the inside of the apron to provide support for a switch, power cord, and an exhaust fan, the latter which had been previously located and mounted near the principle heat sources, the lights. Mounting the doublers was a simple matter of trans-

near the principle heat sources, the lights. Mounting the doublers was a simple matter of transferring the shape of the component to some matte board and gluing the board into place between the column supports. I cut the holes for all these components with a hobby knife after the epoxy had set.

I then mounted the remainder of my under-base components some of which are visible in previous photos. I mounted these components prior to working on the presentation side of the diorama to keep from damaging the fragile models and diorama elements. However, I am going to save the discussion on this for the last installment as it will lead into another series on wiring and animating your figures and bases.

With all the working components installed, I was ready to finish the base...another decision! At this point, I could do anything to this base that I wanted. The theme of the diorama dictated my choice. I was going for max color and an other-worldly look so I covered the apron with colored mylar wrapping paper. Gold size adhesive (available at craft stores) was brushed on the matte board apron and wrinkled mylar was pressed into place. I was then able to mount my switches and power cord.

As I related in a previous installment, this crystal planet idea was giving me a headache. Rock Salt! Eureka, I found it at the food store and just the right size to simulate the appearance of a rocky, crystal surface. I colored some of the crystals with glass colorant. Can't use anything acrylic because salt is water soluble and epoxy will make globs.

I experimented with the rock salt to determine the extent to which it would hide underlying imperfections/modifications to the base. Because of its translucency it hid nothing. So I covered the whole base with different colors of mylar so that a myriad of colors would show faintly through the salt. In Photo 9 I am locking the rock salt into position with clear matte lacquer which worked like a charm! Unfortunately, as I alluded earlier, I cut the rim of the apron flush with the top of the base. Had I left the rim in place, containing the rock salt at the very edge of the base would have been easier. You live and you learn.

The Details

To enliven the diorama I cooked up some details such as solid crystal rock formations which were made using Woodland Scenics reusable rubber rock forms, available at hobby shops or model railroad stores. In Photo 10 I mixed exact proportions of EnviroTex Pourable Epoxy and poured it into the mold. After a day, I easily removed the "rock," brushed on gold size and covered the bottom with colored mylar. On another section of rock, I swirled a dot of epoxy colorant into the uncured epoxy to suggest random color. I mounted these to my base with Ambroid's Fas'n'All and blended the terrain with rock salt and pieces of crystal. The color of the formation changes slightly as the viewer's perspective changes relative to the formation.

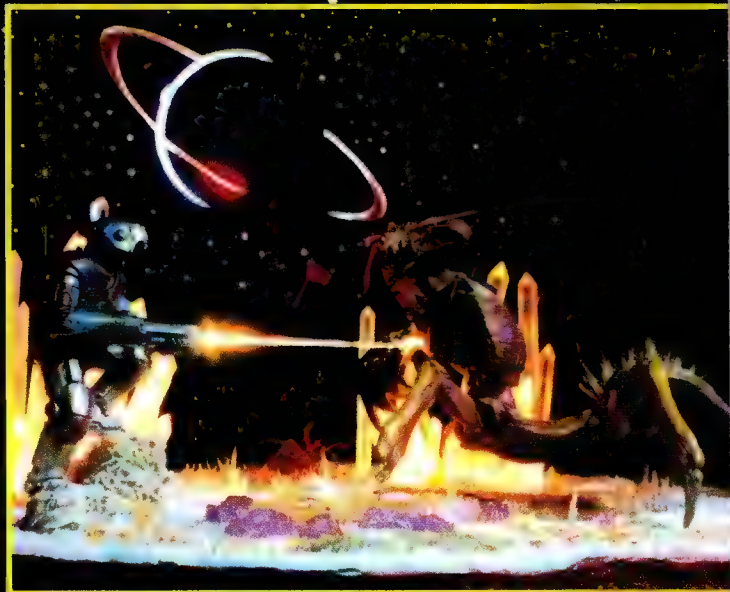
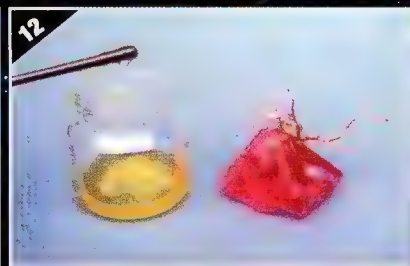
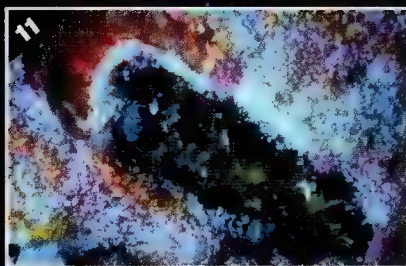
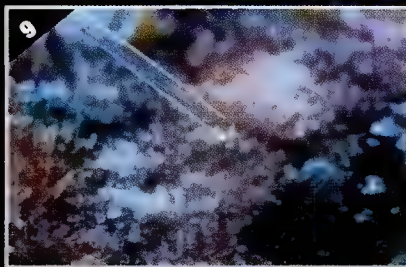
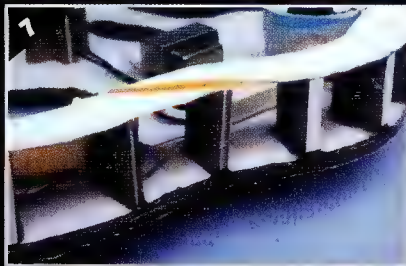
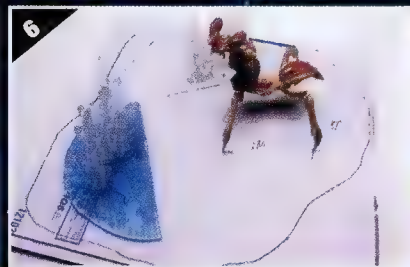
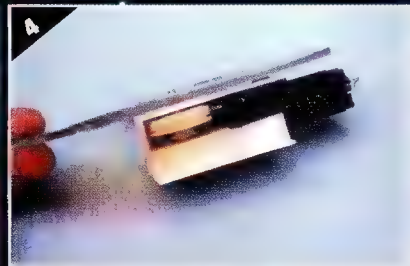
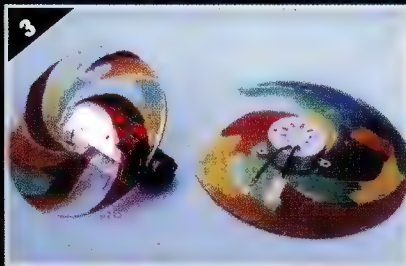
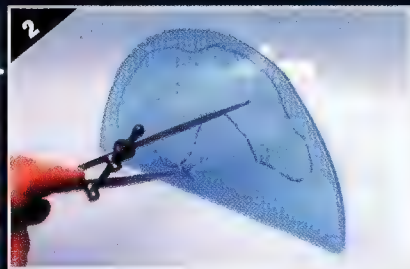
Photo 11 shows the final effect. The "pond" in the middle is nothing more than magic rocks suspended in a pool of EnviroTex which was created by forming household aluminum foil into the shape you see in the photo. I then "detailed" the pool with excess crystals. The one crystal that did grow beyond my expectations is in Photo 12. This was a mistake. I was hoping to get the crystals to grow on a section of plant root. Instead, I got this pyramid shape with the plant growing out of it. To build on the effect, I coated each "branch" of the root with partially dried lacquer which has the viscosity of rubber cement. I then dipped each branch into fine glass beads (the kind used in bead blasters) and tinted the branches with glass colorant.

Windy is colorful, too. The figure has some bumps or protrusions on the back that I envisioned as being jewel-like. I airbrushed these areas with an undercoat of Floquil Old Silver and highlighted with Polytranspar Clear Metallic Colors to get the effect I wanted. I masked the surrounding areas with Mold Builder, #80384, available from Micro-Mark. In Photo 13, you can see in the foreground that it goes on milky white. On the upper parts, it dries clear and slightly glossy. The beauty of this product is that it pulls away effortlessly. It is so effective that paint will not even stick to it. I had to cut the cheat line in order to clear the dried overspray. With a minimum of care, dried Mold Builder will not pull the finish away from the figure.

Windy's final details were eyes and hair. I filled the additional eye holes with baby earrings painted with ProModeler Gloss Black acrylic paint. The main eyes were painted gloss black also. To achieve the hair effect, I used Hudson and Allen scale "grass" which is actually animal hair dyed to look like grass. In Photo 14 I cut individual clumps and attached them with Liquitex Clear Matte Lacquer.

That was the last step and Starship Troopers is finished! It was a rewarding challenge and one that I will proudly display. My next installment will describe how I photographed the beauty shots so that you can replicate the effect. Next year, I will begin a series with Starship Troopers on how to wire and light dioramas and figures. I have all the work completed and it is just a matter of writing the copy.

Till then, Happy Holidays,
Chuck.



THE RETURN OF

PUMPKINHEAD



FROM
THE
LAIR
OF THE
Craftbeast
With
Bill Craft

The finished head
mounted on the plank.



Parts layout



Antiquing process.

Here we go again! Introducing the Pumpkinhead wall trophy, from Li'l Monsters and sculpted by one of my favorites, Steve West. Any fan of this demon will have to have this piece. While not exactly 1 to 1 scale, it is of good size and looks just great on the wall. Forget about those stuffed moose heads. Pumpkinhead is what you want to have above your fireplace.

The kit comes in 9 clean resin parts; two clear half circle glass taxidermy eyes and a metal engraved nameplate.

It is a good idea to dig up some old monster magazines that feature Pumpkinhead and study the colors on the beast. This really came in handy when I painted the inside of the glass eyes.

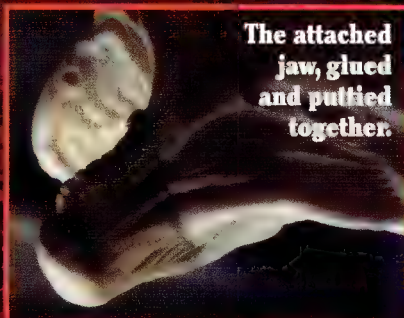


Finished
plank with nameplate.

THE WOODEN PLANK

The area where the nameplate attaches had to be sanded flat since there was a slight curve on it and I wanted an even surface for the nameplate to affix to. I wanted to achieve a paint job on the wood that would accent the decrepit state of it and at the same time keep it dark since the head was going to be significantly lighter in color. To this end, I applied in sections, a liberal amount of **Bon Artiste Charcoal** stain over the entire piece to get into all the deep recesses. I didn't primer coat the plank. I found that the effect of the raw resin interacting with oil based stains creates an interesting, patchy, textured effect. Next, take an old wide brush and mix together white and medium browns and go to town drybrushing the raised areas of the wood. A mist of **Golden's Carbon Black** over the surface finishes the plank. Seal with dull coat and place the nameplate in position. The nameplate has a self adhesive strip on the back for a good bond, although a couple drops of super glue wouldn't hurt.





The attached jaw, glued and puttied together.



Layering process for the head.



View from above.

THE HEAD

Moving on to the main course of resin, attach the jaw to the head with glue. The jaw fit pretty well but it still had to be form-fitted to the main head. I used **Magic Sculpt** to fill and blend the two pieces together. I prefer **Magic Sculpt** over **Milliput** because it holds up to rigorous, as well as fine detailing much better. Prime the entire head lightly with light grey. Next, antique the entire head with **Bon Artiste Burnt Umber**, working it into all the recesses. Now it's time for the transparents. Start with **Golden's Transparent Quinacridone Red** in the deepest crevasses, especially in the mouth under the tongue and throat. **Golden's Transparent Yellow Oxide** was then applied to the raised areas of the head. Now, take **Golden's Transparent Dioxazine Purple** and spray into and around the eyesockets. Use the same color on the tongue, inside the mouth and the teeth sockets. Also apply this color to the deepest recesses on the head and carefully spray along the vein lines on the head. The final touch is to mist over the surface of the head with white, concentrating on the highest protrusions. The head was then sealed with **Testors Lackluster** while the inside of the mouth was sprayed with **Testors Gloss Coat**.

THE TEETH

Pumpkinhead has a wonderful assortment of choppers. I first applied **Bon Artiste Burnt Umber** over the toofys. The caps of the teeth were sprayed with a mist of white, concentrating opaque at the tips. Towards the lower section of the teeth, I used **Golden's Transparent Bright Orange** concentrating the color at the bottom of each tooth.

THE EYES

This was really the fun part. You must think in reverse here and apply the main colors first and the secondary colors last since you are working from the inside out on the reverse side of the eyes. I first painted blood red veins that start from the outer edge and taper off towards the center. Next, spray the center with **Golden's Transparent Yellow** and let the color fade out towards the edge. The final touch is to spray **Golden's Bright Orange** over the entire inner surface. Now, go back to the head and paint gloss black on the area that the eyes will set into. Carefully glue the edge of the eyes and insert them into the sockets of the head.

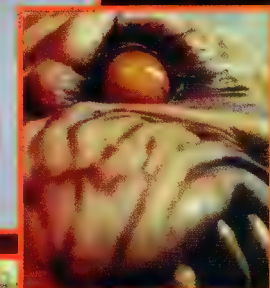
MOUNTING

I drilled three holes in the back of the plank and using 1 inch wood screws attached the head to the plank. The back of the plank has a preformed lip on the back at the top. I used heavy gauge picture hanging wire and made a loop around the lip making sure the wire was knotted securely. Your beast is now ready to display.

I really had fun with this piece. It is a great relief to do something big for a change and not have to strain my eyes on the smaller figures. Li'l Monsters also has a cool Predator trophy head available. Now there's a true test of a person's ability as well as sanity!



The finished glass eyes ready for insertion.



Antiqued teeth.



Finished teeth ready to insert.



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BEYOND THE BARE BONES

WITH
TOM
GILLILAND

Bela Lugosi

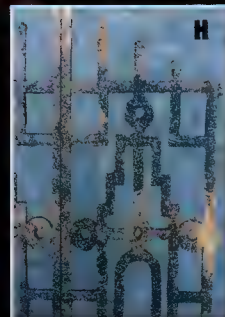
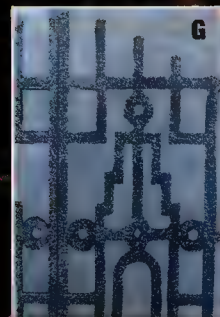
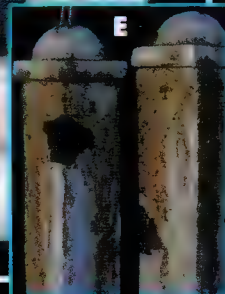
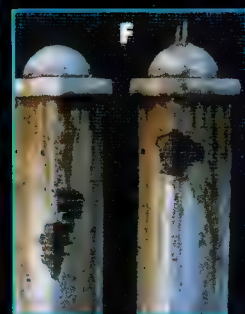
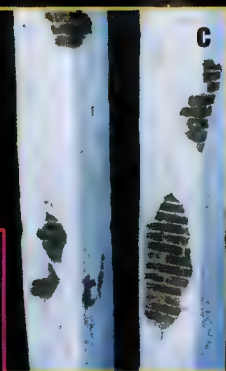
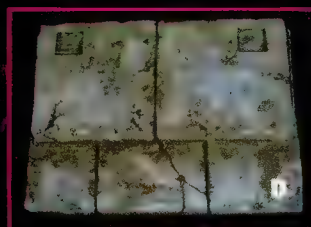
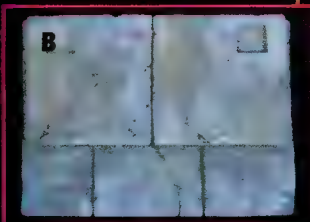
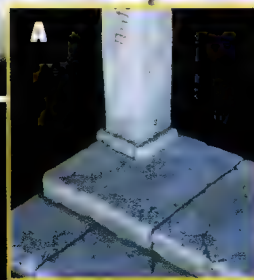
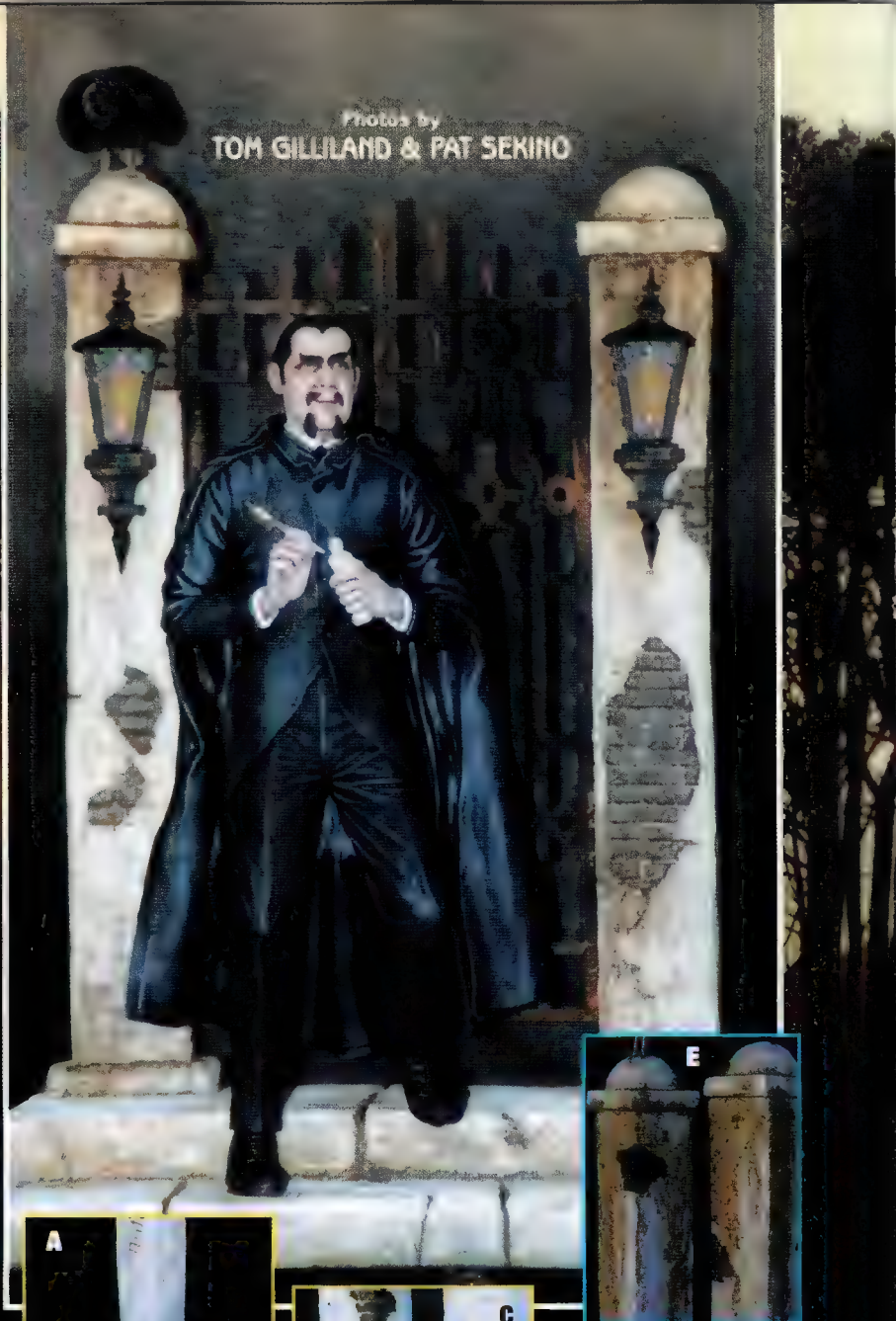
WHITE ZOMBIE

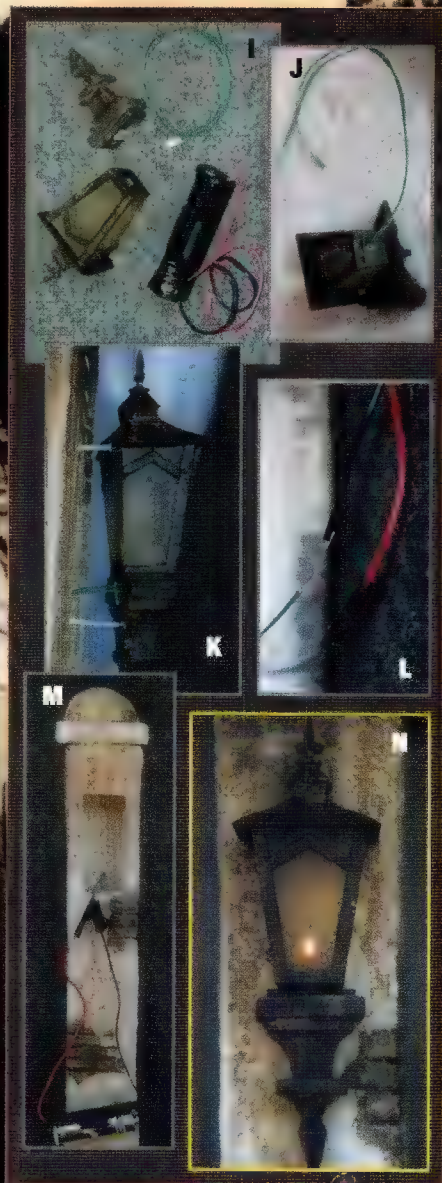
White Zombie folks! Yet another maximum effort from the go all the way guys at Janus Co. This model packs a solid one, two punch. Thomas Kuntz sculpting and lots of what I like best, scope. Opening the box the parts and paintin' possibilities seem to go on forever. The best part though is that while there are lots of it, none of it presents much in the way of typical modeling headaches. A breeze to clean up and an enjoyable paint from start to finish. Most of all the White Zombie model comes across as a final exam for all your standard model painting techniques. So let's get on with the fun.

First I tackled the stone work of the actual diorama base. This was pretty straight forward. Basecoat with Tamiya Buff mixed with white and then break up the surface with a sponge attack and progressively lighter Buff (Photo A/B). Next the exposed brick work was painted in with thin mixtures of chocolate brown, red brown, and olive green. Mix up the paints and blur them onto the bricks to get a more varied color (photo C). Next the base and pillars were assaulted with various washes of Bon Artiste Stain. Mineral spirits were brushed onto the surface to allow the stain to more naturally flow and pool over the stone. A make-up sponge was used to blot up any excess stain as well as punch in any needed extra staining. By carefully monitoring the stain as it dried, rather nice dripping and splotch staining was achieved (photo D/E). Additional accent to the drips and splotches was added with some carefully airbrushed Polytranspar Burnt Umber and Black Umber (Photo F).

A really nice wrought iron gate comes with the kit which was basecoated with Badger's new Freak Flex paint's Body Bag Black and dry brushed with Horizon Chocolate Brown(photo G) next Freak Flex Old Wreak Rust was thinned down and blotted in blotches over the gate with a torn make-up sponge. Now for a special 'rust' trick. Once the initial blotting is down and a pinch of Fullers Earth to the Old Wreak Rust and sparingly reapply it to the gate trying to keep it in the center of the previous blotches. Now pass a hair dryer over the wet paint and watch as it dries in lighter and 'crustier' creating an effective rust breakup look (Photo H). You may need to go back and soften the paler aspects of what you have done with some of the original wash to get the right look. So play around with it.

Photos by
TOM GILLILAND & PAT SEKINO





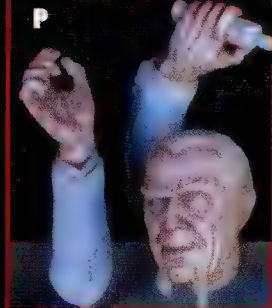
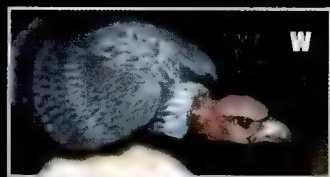
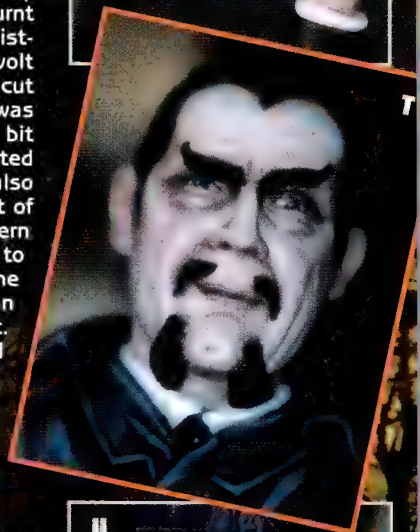
Next I dealt with the lanterns and decided to add some minor lighting effects. I'm sure that there are more efficient ways of doing this, but being lazy I opted for the basic "Mickey Mouse" approach. First the lanterns were painted in the same way as the gates. The only exception were the clear panels representing the glass of the lantern which were only slightly 'dirtied' up with a light airbrushing of Polytranspar Burnt Umber. The parts for the lighting were assembled and consisted of the lantern, a 1.5 volt grain of wheat bulb, and a 1.5 volt single battery box (photo I). As shown the lantern was cut along the bottom edge of the glass paneling and a hole was drilled into the bottom edge of the piece with a 1/8 inch bit about 1/2 inch. The Grain of Wheat bulb was then inserted snugly into the hole. The bottom part of the lantern was also drilled to accommodate the wire passing through it and out of the rear of the assembly (photo J). The reassembled lantern was then attached to the column which was predrilled to accommodate the wire and two support pins (Photo K). The exposed light bulb wires were then pulled through the column and out a small square cut out of the back side of the post. The wires were then simply wrapped around the exposed ends of the battery box leads and then wrapped with electrical tape (photo L/M). A single double A battery was then placed into the battery box which lit up the light. The result is a rather subtle light that simulates a candle or oil pretty well (photo N). Brighter light can be achieved by using a grain of wheat bulb of higher voltage.

With the base complete attention was now turned to the star of the diorama, Bela Lugosi. As always I like to deal with the flesh first. The head and hands were based out with a pale Caucasian flesh (Photo O). Next a mix of Freak Flex Pink Eye Burgundy and Road Rash Brown was used to shade in the major shadows of the face and hands with a rose brown. The base color was then well thinned and lightly sprayed over the face to settle the shading. Next a light wash of Freak Flex Arterial Blue was airbrushed under the eyes and at the temples as well as the backs of the hands. Freak Flex Deep Wound Maroon was then used very thin to airbrush some pink on the cheeks, the forehead and the nostrils. This same mix was also used to deepen the shadows between the fingers as well as to accent the knuckles (Photo P). A mix of Horizon Chocolate Brown and Pink/Burgundy was applied well thinned and with a fine point detail brush to sharpen all of the face and hand shading as well as get some additional blending (photo Q). Additional shading was done with some light touches of Polytranspar Black Umber. The eyes and hair were completed at this point (photo R). Some additional detailing was added to finish off the head and hands (photos S/T).

The clothing was extremely straight forward as it appears that Bela wears an nearly all black ensemble. The outfit and shoes were based with Freak Flex Body Bag Black. The clothing was then carefully drybrushed with Near Black and given some final specific highlights using Near Black and a touch of Gravestone Grey (Photo U). The shoes were drybrushed with Horizon Chocolate Brown and Caramel brown. A lighter mix of Ivory and Caramel Brown was used on the sole of the shoes (Photo V).

The last elements to be painted were the hand held items and the vulture. The bird was painted with Body Bag Black and drybrushed with Near Black and Turned Ghost White. The head was painted with Sunburn Red and stained with Bon Artiste. The beak was worked in with Polytranspar Black Umber (Photo W). Bela's knife was painted using Testors Metallic Enamel paints while the ivory handle and the statuette were done with Horizon Ivory and a wash of Yellow Brown (Photo X).

And that was that! Nothing but fun and a real impressive piece to show off in the end.



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FAMOUS MONSTERS

with
JERRY BUCHANAN
of Tom & Jerry Studio

Ah, those Famous Monsters! I can remember as a kid getting all excited when an occasional creature feature came on the TV. I think we only had three channels back then so catching any cool monster movies on TV was reason to celebrate! Of course those creatures seem kind of cheesy today but they still hold a place in our collective figure modeling heart.

I suppose that is why I felt this pull toward Ter Prince's newest kit, The Famous Monsters Ad! This kit depicts a page advertising latex monster masks! Who would have ever thought to make this a kit? It is really cool when you think about it because what you end up is small character studies of ten famous monsters. It is also a fun kit that will take little time to complete because most painting chores can be performed by brush.

When you receive this kit, you get thirteen super-clean pieces cast in white resin, a bunch of wooden pieces for the display case, and a color copy of the original ad. Luckily, Ter was nice enough to assemble the case for me but it looked fairly straightforward. I am pretty sure you do not need to get the saw out. You may need some Elmer's glue though. The busts themselves were very clean with only minor mold-lines. Pinholes did surface here and there, especially when the busts were primed. For the pinholes, I suggest Squadran white putty and some fingernail polish remover. Spread the putty over the pinhole and use your finger dipped in the fingernail polish remover to smooth it over. The busts will be ready to paint in no time. By the way, I used Floquil figure primer to prime the pieces.

Now for my minimalist painting techniques. I believe in taking as little time as possible to paint something without sacrificing detail. These busts are perfect for speed painting and scream, "Detail, detail, detail!!!!!!" So, here is my rundown of each bust.

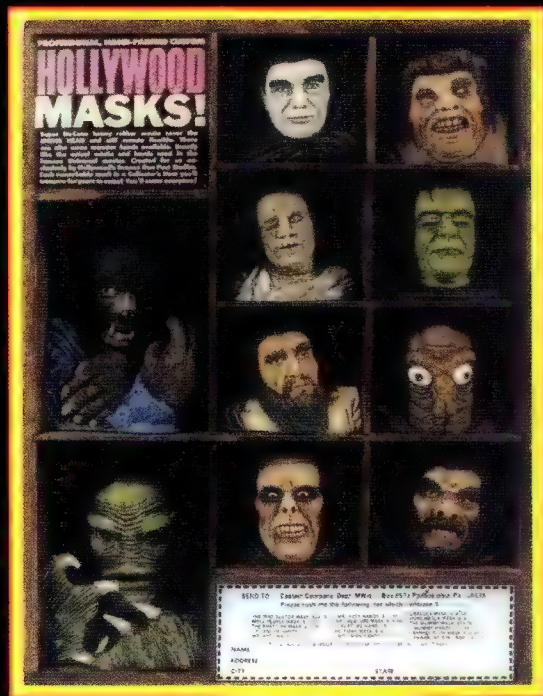


The Mummy. You are gonna love this. My Mummy is basically primer with no basecoat. Well, he is pretty much gray to begin with! I did airbrush a very thin shade of flesh over his face. This gave his skin a dead look without looking too gray and broke up the monotone. His bandages and hair were given a wash of black. This is created by mixing up flat black paint and a lot of Polly-S paint thinner or water.

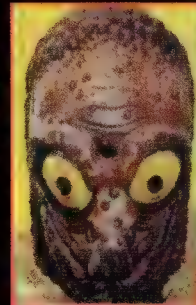
While the wash is still wet on the bust, blot it with a paper towel to pick up excess wash and still leave it in the recesses. Small spot washes of black were applied to his face. You want it to look parched and cracked but don't overdo it. His mouth and nostrils were painted black. The eye is basically ivory with a dead, gray iris and black pupil.



The Moleman. Too easy to describe! Pick some shade of brown and basecoat the entire bust. After the basecoat is dry, give him a wash of black. While the wash is still wet, take a damp paper towel and blot out any excess. This will make the bumps and creases really stand out. After thoroughly drying, mix some olive green and maybe a touch of white into your brown paint and drybrush him so the higher detail catches the paint. For the eyes, I painted them ivory with a black pupil. His clothing was painted a dark brown and given a black wash.



The Wolfman. Start by basecoating his fur with a chocolate brown color. When that is dry, mix up a black wash. Wash this mixture into all the details and watch his fur spring to life. I used a baby blue color for his shirt and drybrushed the highlights by mixing white into the blue. Black was used to outline his eyes and nose. Tan was used for basecoating claws, eyes, and teeth. The eyes were given a coat of ivory as well as the teeth. Ivory was drybrushed onto the claws. For his irises, do not make them too big because he will end up with puppy dog eyes! I decided to make his eyes appear to be gazing at the full moon!





The Hunchback, Phantom, Mad Scientist, Mr. Hyde, and Dracula. Believe it or not, these guys all start off with a basecoat of medium flesh. This flesh tone is then slightly modified for each bust. The Mad Doctor, Phantom, and Hunchback had the peachiest skin tones. For the Phantom, I mixed up a burgundy red color and airbrushed thin veins on top of his head. I also shaded his cheeks and eyes with this color for that bruised look. Black was then airbrushed into his eye sockets to give them depth. Brown was lightly washed into the creases in his skin and his lips were given a very thin wash of burgundy for color. The Mad Doctor and Hunchback were given brown washes and burgundy was applied ever so lightly to their cheeks for color. Mr. Hunchback was given a black misting over his facial area to simulate a five o'clock shadow. As far as hair color, you can give these guys anything you desire. Mr. Hyde's skintone has more of a brownish tint because I mixed burnt umber with my skin color. I only did this to give my busts some variety. Dracula's skin was lightened up with white to give him that deathly pallor. Blue washes were penciled in here and there around his eyes and mouth.



Frankenstein. Put your sunglasses on because he is green! I had intended to give him a realistic dead-skin look with plenty of bruises but later decided to go with the campy green skin color that everyone is familiar with. Heck, in the original ad, he is blue! I used Liquitex Hooker's Green mixed with some white for a basecoat. I then washed him with straight Hooker's Green to bring out the details in the skin. I later mixed yellow with my green color and drybrushed his highlights. Black was painted between his eyelids for depth. His hair was painted black and his little forehead screws were painted silver. I used two finishing nails for the electrodes in his neck.



The Creature. I mixed Hooker's Green, Raw Sienna, and White to make an olive colored basecoat. I then drybrushed lighter and lighter shades of this color on by mixing more white into the mixture. About midway through, I noticed that my gillman had taken on a metallic sheen! Upon further examination of my paint, I discovered that I had mistakenly picked up Pearlescent White! No matter, he has that wet look now. His eyes were painted baby blue with a black, oval iris. A thin wash of burgundy was applied to the lips. Sorry, no glossy red lips for my gill-MAN! His claws were basecoated with tan, given a burnt umber wash, and drybrushed with ivory.

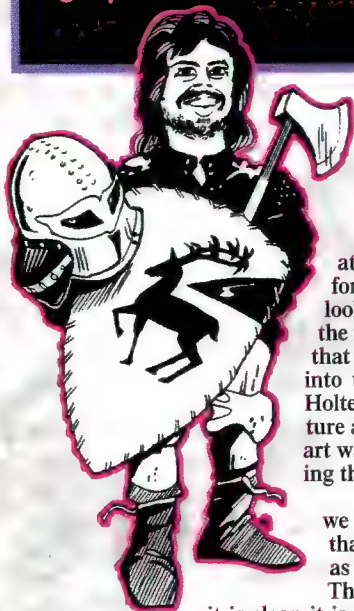
I stained the wooden base with some walnut stain. The base does not come with a back, so instead of using a sheet of paper, I went to the hobby store and picked up a piece of balsa wood for about a buck and made a back. It was attached with Elmer's glue. The appropriate sections were cut from the ad and glued to the case. Tada! Finished! Each bust took around thirty minutes to finish as long as you do not count drying time.

Congratulations Ter on a job well done! It is really refreshing to see new, creative kit ideas surface in this hobby.

CONTACT JERRY AT:
jerry.buchanan@ccast.com

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EXPLORING THE EDGE



with
TOMMY ELLIS
of Tom & Jerry Studio

The movie "The Relic" was a recent run at theatres across the country. Filmed in a dark, foreboding manner, you don't get the best of looks at the creature running amok throughout the film. The people at Revell-Monogram decided that this would be yet another good step for them into the figure world. They picked a sculptor, T. Holter Bruckner, who had a good feel for the creature and did a decent job on the sculpture. The box art was very well done and did a good job of showing this kit off.

Now before someone goes, "Oh god, here we go. Another kit that he just loves." Let me say that was about all I liked about the kit. As soon as I opened it the problems started showing up. The first problem was with the sculpting. While

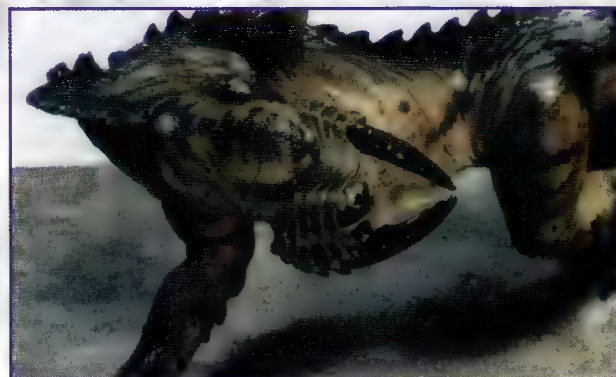
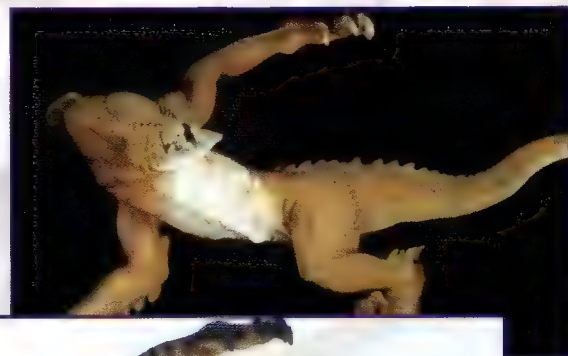
it is clean it is also very soft and doesn't define the creature the way it should. The next difficulty was the fit. You would think that a company this size would at least tell whoever made their molds to be sure the fit was at least sort of close, maybe. But nope not this time. Not one joint fit without needing to be reworked. Some weren't too bad but the tail to body fit was BAD. As this part of the kit has the most detail it isn't a place you want a bad fit.

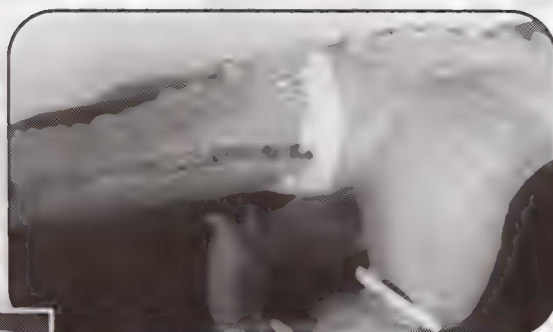
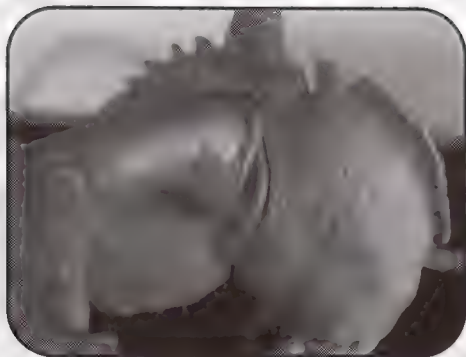
Then I happened to notice something that you don't normally look for on a vinyl kit. Seams that were in places that should not have seams. The tail and back feet had seams left over from the molding process that should never have been missed. This was sloppy mold-making and nothing else. It will also be a nightmare for many of the less experienced builders that buy this kit. The seam on the tail required resculpting the length of the tail on both sides as well as the joint where the tail meets the body. The Rev-Mon logo wound up on the tail where it would show so you get to fix this too.

After finding all of the interesting things that I would get to work on I then decided on how to go about fixing things up. I trimmed and glued the kit trying to get the joints to fit as tightly as possible. To do this I used a heat gun on each section of vinyl and used C.A. glue to join the parts a little at a time. This takes longer and you must be careful as the heat gun gets much hotter than a hair dryer but it does allow you to manipulate the vinyl better as it gets very soft. Once the kit was glued I used Epoxy Bond Plumber's Putty to do the re-sculpting. This product is easy to mix and thins with water. It is not nearly as messy as Milliput but has the same features and costs much less. The right rear leg was the worse fit of the limbs. No matter what I did I could not get the feet to set on the ground the way they are shown. Finally I used a piece of resin as a wedge across the joint and slid it in and out until the feet matched. I glued it in place and trimmed it down with my dremel to the point where it could be resculpted to match the leg. Even after all this the feet still didn't set right so I waited until the kit was painted and applied heat to the leg and glued it to a piece of

wood to try to get it to set in a new position.

The sculpting took me several hours as I could not get the tail to look the way I wanted. Finally, it looked as good as it was going to get and I got the kit primed and ready to paint. Primed? Did he say he primed vinyl? Yes, I use a very cheap brand of primer that dries completely on any surface and does it in only thirty minutes instead of the two or three days I was waiting for Floquil. Where can you find this amazing and mythical chemical? Walmart. The cheap Walmart brand of primer will do this and does not hide detail. Do not write me telling me how wrong this is. I have been using it for years and anyone that has seen my kits has seen kits with this primer on them. It works and it saves money; two great reasons for me.





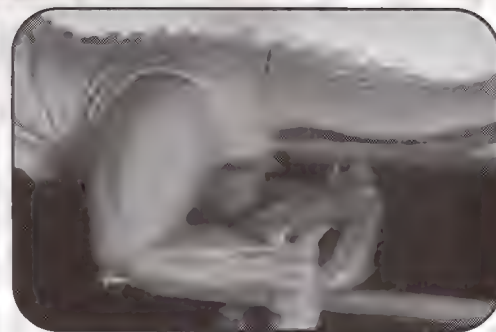
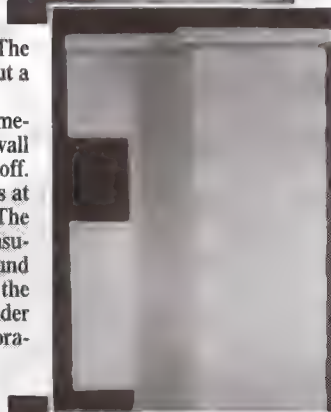
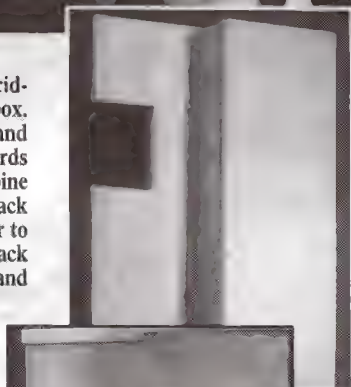
As for the painting, I really did like the look of the box art. I decided to stay with similar color and pattern but not to try and copy the box. I painted the underside of the kit white again using Wal-Mart primer and then used Tamiya Dark Yellow in the next band of color working towards the spine of the creature. The next color was the base color along the spine which is Tamiya Olive Green mixed with flat black and Higgins Black Ink. After I had the first layers of color down I used the darkest color to mist the whole kit and add the shadows to the lightest areas. I went back and added more black to the green and started to put in the patterns and darken the spine. I added black one more time and went along the spine and used it on the pincers and claws. To get a bit more detail around the mouth I used the olive green mixed with Tamiya Buff and dry-brushed the ridges above the mouth. I did the eyes and teeth as the instructions called for and finished by using Armory Dark Brown to put in the smallest spots. To give the sheen to the skin I thinned Testor's Clear Satin with water and brushed it on in a thin layer.

But wait! It needs a base or it just wouldn't be one of the kits that I built. It was designed to either sit on a shelf or be hung from the wall. So I said to myself, "Self, what would it look like if this thing got out into the city?" After a bit I came up with the idea to have it climbing the exterior wall of a sky scraper. Perched near the top looking back down at the street and all the lunch below. Now that I had the plan, the next thing to do was decide what to use for the materials. The simplest way is the best and all I needed was a couple of pieces of plywood and a few detail pieces. I measured the kit and came up with around twenty inches in height to get the effect I wanted. I cut two pieces 19 inches long and 6 inches wide. In one of these I cut two windows 3 inches wide by four inches high. The side pieces are 19 inches by 2 inches and 19 inches by 2 3/8 inches. I cut a piece 4 inches by 12 inches for a base.

I nailed and glued the parts together and then I heard from someone who will remain nameless (Jerry) that I should have made it a wall hanging. So taking the idea as my own I went back and took the base off. I used the corners cut from a cardboard box to create the large stones at the corners of the building. These are glued in place with white glue. The next was to add the ledge at the top. This is just a piece of blue board insulation cut to hang over about a half inch. I added a strip of balsa around the top edge to give it a bit more detail. I also put a strip of balsa on the inside right edge of the windows to straighten that edge and one under the upper window for a ledge. I cut more card board to create a decorative stone edging above each window.

After everything was dry I used Bondex Patching Plaster, which is a ready-to-use-product mixed with sand to create the texture on the exterior wall. After trying several different things to find the best way to apply the plaster to the base so I could pass it along the winner was...your fingers. If you use your fingers you can get a better feel for how much of the plaster is going on and you can get it much thinner than with anything else. Once the plaster is on it will have a lot of ridges that will need to come out. To do this I used a bit of very smooth textured sponge. Dip it into water and then use a cross hatch pattern and very light pressure to remove the ridges and blend the plaster into all of the corners. I then set the base out in the sun to dry.

To paint the base I did a series of washes using dark greys and light browns to get the color I wanted. I let this dry and then lightly dry-brushed the building with light grey to get a few highlights. I then used pastels to create the streaks and faded areas on the building. To use the pastels just make dust from the sticks by rubbing them on sand paper and then use a paint brush to apply them. Keep working on the building until you get the color you want but remember that once you start with the pastels you can't go back and do more washes. So be sure that the washes are completely finished first.



To finish the building I set the base on its back and used Evergreen Plastic to make frames for the windows. I painted them and then added clear styrene to the backs of the frames for the glass. I glued these in place and then added a gargoyle that I bought at the local flea market to the right corner of the roof to add even more depth and realism to the piece. I painted this to match the rest of the base and then used picture hanger wire so the base could be hung from the wall. When the windows were finished I took a look at the front of the building and it seemed to be missing something. There was just too much flat surface that needed to be broken up. To do this I decided to add a drain pipe in the corner. I used a piece of brass tubing cut to length. I added three small styrene blocks to the back to hold it away from the wall and three strips cut from thin card stock to make the hangers that would hold it in place on a real building. The decorative top is a section cut from the fluted top of a C.A. glue container. All of this is glued together and then primed flat black, then when dry added to the building. I painted and weathered it to go with the dark feeling of the rest of the base. The addition of one element like this can add to the scene and make it better visually. Just take the time to look at your base and be sure it is finished before you set the figure in place.

Finally, I mounted the Kothoga to the base at a bit of an angle so it would add more movement and a touch of mystery as people wonder what it is looking at down below.

After quite a bit of work this kit finally looks good. The people that have the ability to produce kits that should be high quality and don't, shouldn't be surprised if sales are not what they hoped for. This kit should have been a breeze to do but because of some shoddy work in the molding process it became a hard kit and one that many people will find wanting. It does build into a good-looking piece but I don't know how many people will think it is worth it after they get it home and start working on it. If Kothoga is a kit you just have to have, be prepared to put plenty of time and work into making it look the way it should. If you have any questions about the products that I used just drop me a line or e-mail me and I will be glad to help.

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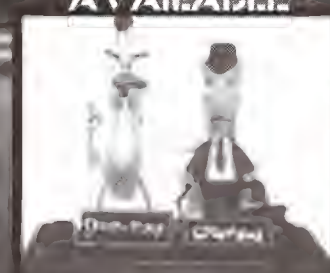
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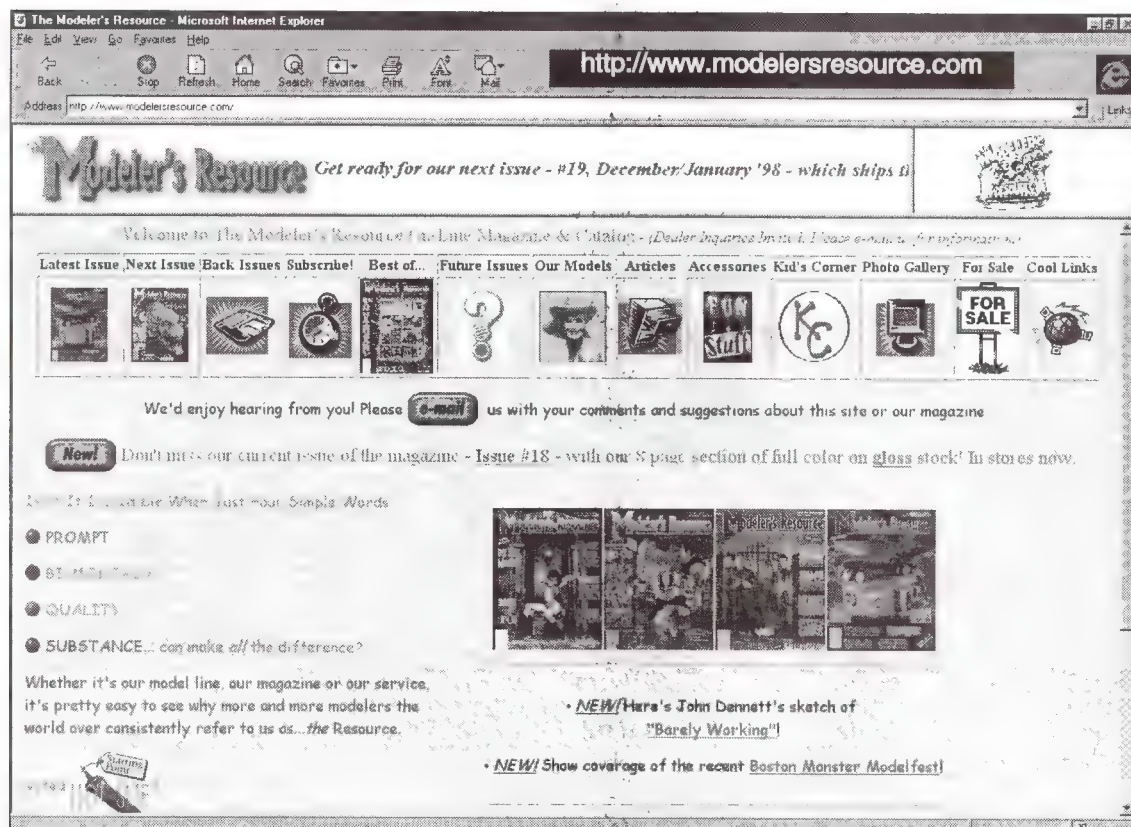
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Where on the World Wide Web?

Since the Internet is becoming a gateway to some invaluable information, we wanted to set some space aside and highlight some model-related Internet sites that just may be of interest to you. We're kicking things off with a quick view of our new Virtual Domain



on the Internet, but we warn you, you might want to pull up the easy chair and stay awhile. Our page is loaded with articles, up-to-date information on the current issue of the magazine, as well as the next issue. Our Internet Site is the best place to go to find out the latest information on all of the information related to the magazine and because we're constantly adding new things to the site, you'll want to make sure that you bookmark it or place it in your "favorites" folder so you can come back often.

So how do you get there? Just open up your favorite browser after logging onto the Internet and go to:

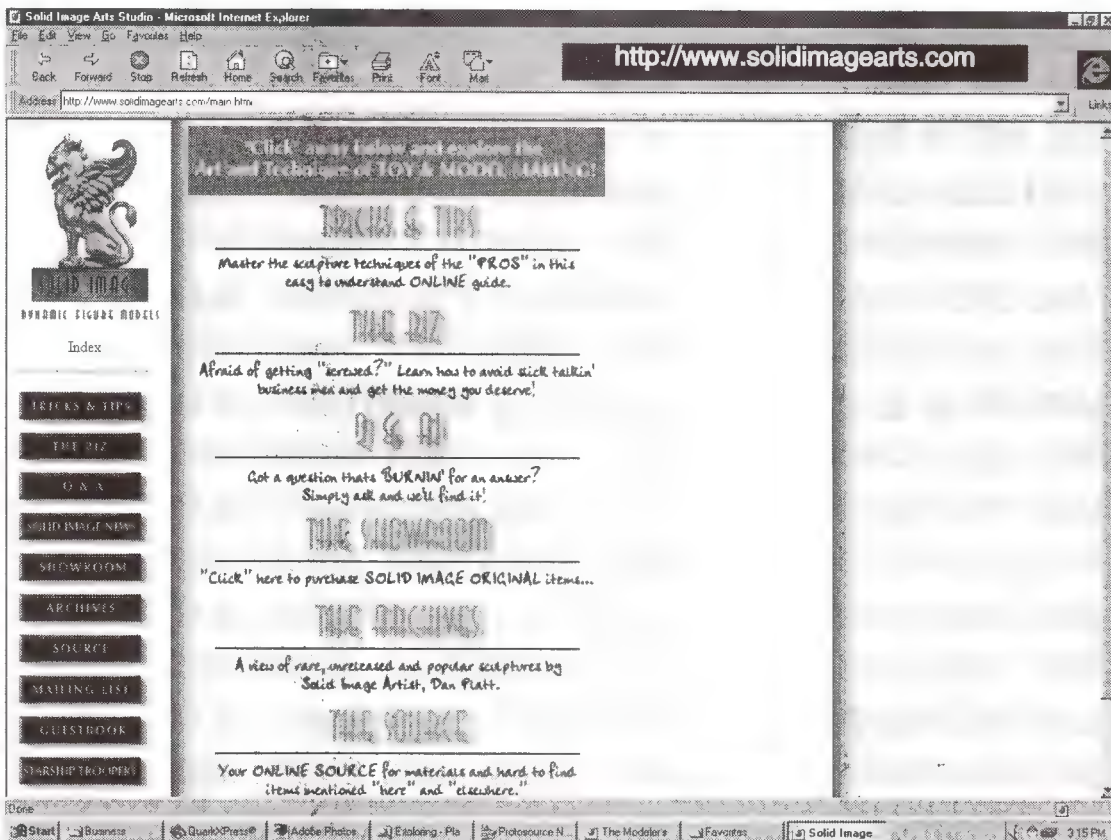
<http://www.modelersresource.com>

Next up for this outing is Dan Platt's Internet site, which mirrors his new business, **Solid Image**.

Dan's site has some great stuff all the way from tips and tricks to sculpting to finding out how to best break into sculpting as a career while avoiding the pitfalls along the way.

Lately, we've had a growing number of individuals who are wanting to break into sculpting and want information. We no of no better source on the Internet to send them to.

So, next time you log on, check out our site or Dan's. Like ours, you can plan on staying a while and whatever you do, DON'T go to the Links page! This will cause hours of winging your way across the Internet finding more and more valuable information as you go!



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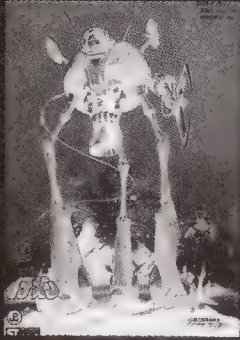
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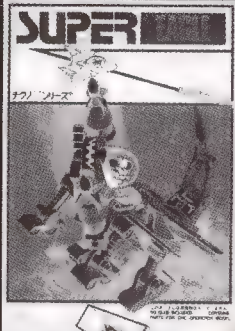


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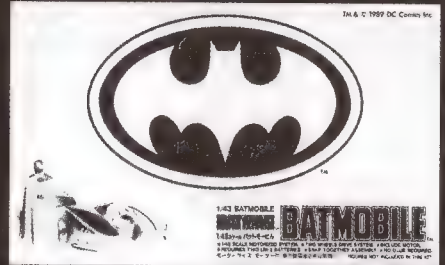
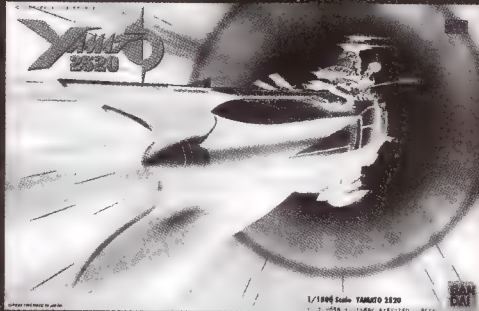
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Don't forget to tell these companies that you saw their product in *The Modeler's Resource*!

Dealers/Manufacturers: Send us your pictures and information for free placement in this section. Get the word out about your kits!



Here's a cool *model kit* from Rick Ross and Doppelganger Productions. We'll have a review/how-to on it soon, but couldn't wait to run a picture of it so you could check it out yourself. This multiple-piece model comes complete with everything needed to light it up as well (except batteries). If you're interested in finding out more, please contact: **Doppelganger Productions, 373 Broadway, #C22, New York, NY 10013**



New from the **Flying Gung Brothers** is *The Ultimate Warrior*. He stands 30" tall, is cast in solid urethane resin and weighs roughly 13 pounds.

This kit is big, bad and mounts to a large sturdy base. Sculpted by Mike Curry, the suggested retail price is \$250.00. Please contact: **The Flying Gung Brothers, PO**

Box 802602, Santa Clarita, CA 91380-2602



film archivist/Halloween expert, Bob Burns to create the ET segment which aired in October of 1995. In 1996 this same creative team decided to expand on the idea and **Halloween...The Happy Haunting of America** was born.

This tape includes coverage all the wonderful traditions of the American Halloween celebration: haunted houses, scary hay rides, monster movie conventions and Halloween parades in 12 different states. Video also includes exclusive interviews with ghouish celebrities such as Robert (Freddy Krueger) Englund, Alice Cooper, Sarah Karloff, Angus Scrimm plus tons more! For more information, contact: **Chuck Williams, PO Box 950477, Mission Hills, CA 91395 800.472.4791 Cost: \$19.95 plus \$2.95 s/h**

Here's "The Trouble with Resin" from sculptor, Dave Grant. The kit retails for \$100 and is 1:6 scale. It includes a metal phaser, real fur tribbles, a resin figure and a marble base. It will be released in October and should be available through most model outlets.



Monstrology Models is proud to announce the release of **Jake, the monstrous, blind henchman** from the 1939 Classic "The Human Monster" sculpted by Jon Wang. Jake is 1:6 scale resin consisting of 8 pieces including base. The 1st 25 units sold will receive a free set of Michael Price's "Hollywood Horror's" Trading card set now out of print. Retail price for Jake is \$115 plus \$5 s/h.

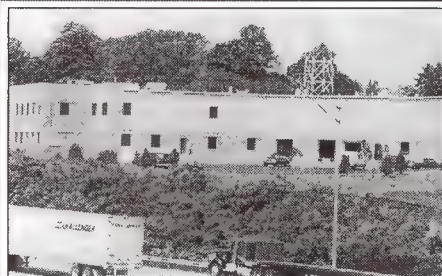
Still available, but going fast is our limited run (75 units) of the Edison Frankenstein by William Paquet, retail price is \$110 plus \$5 s/h.

Also, still available is Zacherle's "The Great Ghoul" fresh out of new molds. He retails for \$85 plus \$5 s/h. For more information on these and other kits, please contact: **Monstrology Models/Jon Wang, PO Box 653, Scotch Plains, NJ 07076 Tel/Fax: 908.889.8257**



← In September of 1995, **Entertainment Tonight** asked actor Daniel Roebuck (*The Fugitive*) to travel America as a special correspondent to capture the Halloween experience for their audience.

Mr. Roebuck teamed with producer, Chuck Williams and



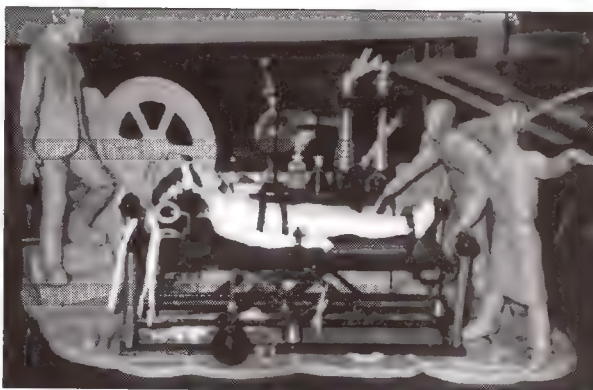
Smooth-On, Inc. manufacturers liquid rubber compounds, polyurethane and epoxy casting resins and industrial adhesives. Contact them at: **2000 St. John St, Easton, PA Internet: www.mann-release.com Tel: 800.762.0744 or 908.647.5800 Fax: 908.604.2224**



Here's something a bit out of the ordinary from the folks at **Lindberg**. Now, while I'm not one that has ever really been into car kits (unless they were character-related), this auto really jumped out at me. So much so, that I decided to put it together, which took roughly 20 minutes. For a snap kit, it's very richly detailed and is a great car. The Atlantic is a concept car that actually exists. Very nice stuff. Except for the cost of the actual car, it wouldn't be too hard to see myself driving around town in this baby! Should be available at hobby shops everywhere.

Here comes this add-on accessorizing kit for your recently purchased **Polar Lights Bride of Frankenstein** kit. As you can see, the entire gang's on hand to witness the resurrection of Frankie's Bride and it is scaled to expand the Bride kit.

For more information, including price, please contact the folks at: **Alienage Models, Inc., PO Box 9026, Milesburg, PA 16853-9026.**



Kit comes in three pieces as shown: the figure, right arm and base

We were pretty excited when we received this kit and you can see why. This 1:6 scale zombie, called, **Rise and Dine**, is superbly sculpted and cast. Approx price is 80 + s/h. For more information on this kit, please contact: **Berger, Tel: 203.245.2212** You'll be seeing this kit before the year's end from the folks at **Screamin'**.

While at the recent Boston Monster Modelfest, we came across a number of new relatively new items from **Jacques LeMontagne** out of Canada. First up, is **Dr. Saurian**. This kit is cast up in quite a few pieces (odorless resin) and comes complete with full color box art and nicely done instruction sheet.

Since we have one, we're going to try (really hard!) to get this into a review section of the magazine soon. But, overall, the castings are fairly nice. One piece, the garbage, is hollow cast. We paid \$110 for it at the show.

The second kit, representing the world's greatest detective, **Sherlock Holmes**, which comes with two heads so you have the choice of opting for the Basil Rathbone look or the Jeremy Brett look. Either way, it's a nice addition to the foray of kits on the market today.

Cost for the kits: **Sherlock** - \$110 plus s/h; **Dr. Saurian** - \$110 plus s/h. Here's the contact information: **Jacques LeMontagne Creations, 15, des Saules est, Quebec, G1L 1R5 Canada Tel: 418.527.5150**

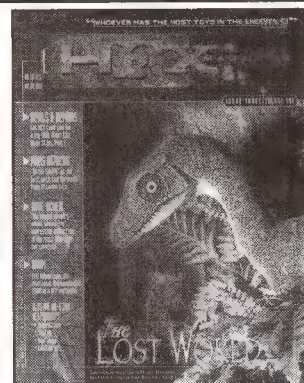
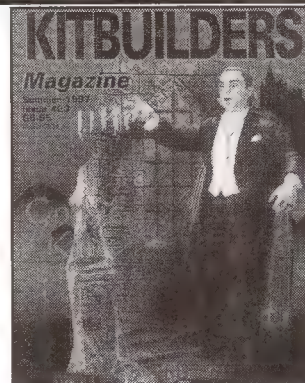
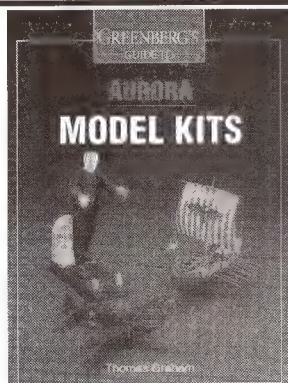


Polar Lights has been busy, as you well know, and they haven't been resting on their laurels.

As you can see, they've got three more old Aurora hits making their way to you. First up are two **LIS** kits that have long been sought after by collectors: The smaller



version of the Cyclops kit, complete with the family Robinson. Next to that is the LIS Robot. Both of these models are slated to be available and in stores by mid-December and mid-November respectively. Both are expected to retail for \$19.95 each. The third kit pictured is everyone's favorite family, **The Munsters**. Based on the TV show of the mid-1960's, this kit features, Herman, Lily, Eddie w/Woof-Woof and Grandpa. This kit is slated to retail for \$30.00 and should be available in stores by February. Good stuff!



Greenberg's Guide to Aurora Model Kits, by Thomas Graham, whose name is familiar to those of us who read *FineScale Modeler* and

enjoy his articles on many of Aurora's past hits is nearly ready. This book is slated to be available in December and boasts 128 pages, with 40 B & W photos and 100 color photos! SRP is \$39.95. Includes never-before published photos and information about the company's history. Need I say more? If you're interested in this book, contact Kalmbach Publishing Co at one of the following numbers: • Consumer Orders: 1.800.533.6644 • Retail/Wholesale/Trade Orders: 1.800.558.1544 Web Address: <http://www.kalmbach.com>

• **Kitbuilders #23** digs into Dracula and the macabre! This issue goes into some artist profiles, coverage of the ReznHedz show; there's a great article on step-by-step painting from John X-O Facto Tucky with some great color shots. Wonderfest '97 & Chiller '97 coverage is also included here.

• **HFX #3** is an interesting read. This mag has tons of potential and I wish them the best - the more the merrier as far as I'm concerned. It's got some great stuff. This particular issue covers The Lost World, Devils & Demons, Mars Attacks!, Dave Archer, Brom and other stuff! **Weir Dass, Inc.**, 201 North Presidential Blvd, Bala Cynwyd, PA, 19004 Tel: 610.660.9287 Fax: 610.660.9261

• **Amazing Figure Modeler #9** is out and...it's full of STUFF! For comic book fans, there's a nice interview/profile with Horizon model company; another interview with Shawn Nagle; Frank Daniel gets into some plastic with the Toy Biz Storm kit; some great sculpting articles by William Paquet and Dan Platt, but for me, the highlight of this particular issue was Anthony Mestas' "Making the Scene. Once again, Anthony

goes full bore and creates a cave diorama out of Styrofoam® and Mountains in Minutes™! Excellent! Get this issue before it's gone...

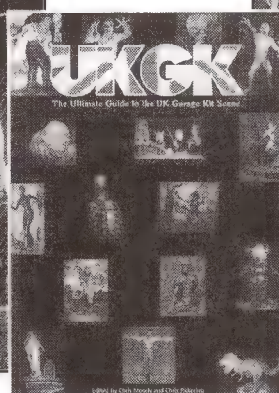
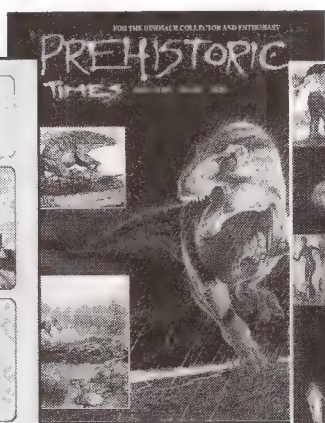
• **Soviet Spacecraft** is the 4th book in this series. Mike Mackowski, editor of the series, says, "This book is the result of five years of research to create the most comprehensive and accurate collection of scale drawings of the manned spacecraft of the former Soviet Union. There is information a modeler will need to build an accurate, detailed model of any manned Soviet space vehicle." This book is available from Michael Mackowski for \$10.00 plus first class shipping (checks/money orders should be made out to him) from: **1022 W. Juanita Ave, Gilbert, AZ 85233 e-mail: 71571.330@compuserve.com**

• **The Prehistoric Times #24** covers a ton of prehistoric, as usual. Steve Goodrich discusses painting with chalks; Allen A. Debus highlights practical dino modeling; an article by Tracy Ford on drawing dinosaurs; plenty of reviews and previews plus a ton more to feast your dino mits on!

• **Historical Miniature #8** includes an artist profile of Chris Mrosko, show coverage of Valley Forge, Gold & Silver Lace, Award-winning vignette, California 100 by Doug Cohen, Artist Profile of Mike Stelzel and lost of other great reading.

• **UKGK Book is here!** Here it is, after 3 years in the making, the **United Kingdom Garage Kit** book, compiled and edited by Chris Moody & Chris Pickering. If you want the scoop on what the UK has in the way of kits, this is the book for you. For more information, please contact: **UKGK Enterprises, 50 Shottory Road, Stratford-upon-Avon, Warwickshire CV37 9QB, United Kingdom Tel: 01789 269260**

There is a full range of prices depending upon where you are in the world and how you would like the book shipped, so please contact them for all the pricing information.



For more info, write these publications at the following addresses (enclose SASE):

- **Airbrush-Action:** 1985 Swarthmore Avenue, PO Box 2052, Lakewood, NJ 08701 Tel: 908/364-2111
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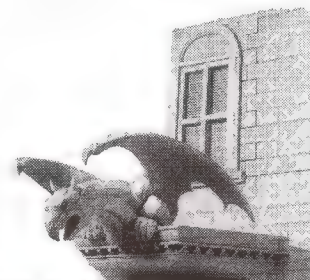
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The Fredericks Files

with Mike Fredericks of *The Prehistoric Times*



For the past six years, Bob Morales has been sculpting dinosaurs on a professional level, although his involvement in fine art has spanned more than fifteen years. With, his father being a talented sculptor and painter, and his mother a gifted and creative interior decorator/designer, Bob became involved in creating dinosaur sculptures after several years as an Art Major at San Bernardino Valley College in California, the same college his father graduated from. The decision to turn dinosaur restoration into a sideline career came when Lunar Models, the largest resin kit company in the nation, decided to try a series of dinosaur kits, as well as other prehistoric creatures. Bob was chosen for the task.

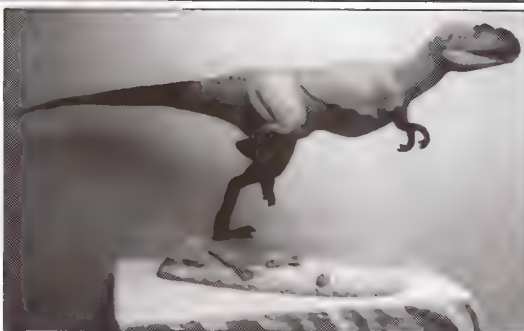
Besides doing numerous sculptures for Lunar, Bob has done work for Saurian Studios, guitarist Slash, of Guns N' Roses, The Learning Channel's Paleoworld, and he has created dozens of original sculptures for serious collectors. Bob co-authored *Dinosaur Sculpting: A Complete Beginner's Guide*, with Allen and Diane Debus, and has written several articles and reports for *Prehistoric Times* and *Dinosaur World* in the U.S., and *Model Dinosaur* in the United Kingdom. His dinosaurs have appeared in *Earth* magazine and, at age 36, Bob now resides in Mentone, California, and is enjoying a very busy career sculpting out of his home-based studio, Dragon Attack! The following is an interview I conducted with talented sculptor, Bob Morales, thanks in part through the magic of E-Mail.

MIKE: Have you always been interested in prehistoric life? How did that interest begin, and when did you start sculpting dinosaurs?

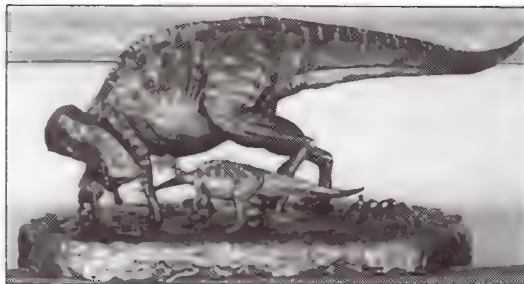
BOB: My first recollection of being captivated by those amazing dinosaurs is when I was in grade school. My mom used to buy me the little plastic dinosaurs (thanks, Mom!) which you have featured in *Prehistoric Times* magazine, Mike. Exactly what brands these toys were, I don't recall, not surprisingly. But I do remember drawing my first dinosaur, ol' T-rex, when I was in the 5th grade. I was hooked from that day on. The first really serious attempt at sculpting dinosaurs did not happen until many years later, 1988, after I purchased Don Glut's *New Dinosaur Dictionary* and saw all the great illustrations. My very first Sculpey dino was the *Austrosaurus*, based on a drawing by Mark Hallett in that book. Along with a group of other dinosaurs I had sculpted, that piece sold at an art show at the San Diego ComicCon in 1989. After completing another bunch of dino sculptures, this time in Super Sculpey, I took a half dozen of them to a shop in Sherman Oaks, California called *Forbidden Planet* (now closed). They sold there to a guy whom I discovered later was Slash, Lead guitarist of the huge rock group Guns N' Roses. I was ecstatic!

MIKE: Slash is one of your biggest customers; tell us more of how that came about.

BOB: Yes, Slash has been a regular customer and has become a close friend over the years. After Slash purchased the group of dinosaur sculptures at *Forbidden Planet*, about two months later I happened to be visiting at my mom's house and the phone rang. After the fellow on the phone asked for me, he said "You don't know me, but my name is Slash...". Of course, I told him I knew exactly who he was! We had a conversation that I'll never forget. Slash asked me if I could create a custom sculpture of an *Iguanodon* being attacked by a pack of *Deinonychus*. After we discussed the details, we then said goodbye, but kept in touch for the next three months that it took me to complete the scul-



One of Bob's newest sculptures will be his first kit, *Metriacanthosaurus* (18" long, in 1:20 scale) Introductory price will be \$95 plus \$5 s/h



Edmontosaurus Family. Project took 6 months to complete. Adult "duckbill" dinosaur is approx. 35" long. Sculpted in Promat.



This is the 1:35 scale *Albertosaurus*, the very last sculpture done for Lunar Models. This is assembled, painted kit for a customer.



In bronze and limited to 99, this 1:35 *Ceratosaurus* is owned by Bob Bakker (*Dinosaur Heresies*) and displayed at Tate Museum, WY.

tures. Upon delivering the sculpture to Slash's Beverly Hills home, he was blown away by the results! To tell you the truth, though, I was biting my nails and worrying all the way on the freeway to his place. Everything worked out better than I could imagine.

Since that first commissioned sculpture I have done at least 15 more sculptures for Slash and assembled & painted more than forty dinosaur model kits, which are now a part of his huge collection. Items like a life-size raptor sculpture created by Joey Orosco (Created the *Jurassic Park* Triceratops for Stan Winston Studio), a bronze piece by Tony Merrithew of a T-rex and *Deinonychus* pack, and Mike Treic's (*Jurassic Park* T-rex for Stan Winston) resin *Daspletosaurus* and *Styracosaurus*, not to mention his bronze T-rex, and *Dromaeosaurus*.

Also filling the numerous shelves and wall spaces and just about everywhere you look, are dinosaur plastic toys, stuffed toys, pinball machines, large fibreglass dino busts including several by Chris Darga and a one-ton *Brachiosaurus* water fountain that shoots water out of its nostrils on top of its head. All these dinosaur treasures, plus much more, help make Slash's newly purchased, 20,000 square foot, Spanish style mansion, truly a home. Built in the early 1920's, and nestled in the heart of Beverly Hills, Slash and his wife Renee' are still getting moved into this huge two-story beauty, complete with a dancehall-size living room, a cafeteria, recording studio, too many bedrooms and bathrooms to remember, and an elevator! Also outside, close to the *Brachiosaurus* water fountain, is a paddleball court and a pool & jacuzzi. The large balcony overlooks the backyard, just above the dinosaur fountain, where Slash and Renee' have already held a wedding.

I recently delivered 6 dinosaur kits to Slash and while there, I picked up another 19 kits to do for him. Slash also purchased one of my bronze *Ceratosaurus*. Whenever Slash does a rock show in the L.A. area with his band Snakepit, or Slash's Blues Ball, he usually invites me to check out one of their "gigs". I just recently went to a show and took dinosaur sculptor Jerry Finney and my brother Eric as my guests. After the concert we all went backstage to "hang out" with Slash and the band for a while. It was a blast!

MIKE: Thanks to you, I've spoken with Slash a few times and he's great. He even called to congratulate me on the birth of my son last year. Your "big break" came when Lunar Models owner (former) Mike Evans hired you to do a sculpture. Tell us about that.

BOB: I agree, it WAS my big break because it helped me to be known as a sculptor of dinosaurs, my goal from the start. Luckily for me, and many other dinosaur enthusiasts, Mike Evans was, and still is, a huge fan of prehistoric animals. Altogether, Lunar and I worked on more than a dozen sculpting projects, most of them dinosaurs. Now that Mike has started his new company, *Evans Prehistorics*, I hope we continue to work together in the near future. Mike will do me the honor of molding and casting my very first dinosaur kit release, the *Metriacanthosaurus*, in 1/20th scale. My second

kit release will probably be a 1/40th scale *Iguanodon*. Mike very likely will be casting that for me as well.

Looking at things in hindsight, it's ironic that when I first approached Mike Evans in late 1990 he was quite reluctant to do even one dinosaur kit release because, he said, "they don't sell too well". Who would have thought that the first project we did, the *Carnotaurus* & *Hypacrosaurus*, would lead to a virtual snowball of kit projects, including one of Lunar's best sellers, the *Tyrannosaurus w/Parasaurolophus* kill vs. 'Raptors' kit. The timing of the premier of Jurassic Park certainly didn't hurt sales. It was a genuine pleasure to finally meet Mike Evans at Dinofest, in Tempe, Arizona last year.

MIKE: What other sculpting projects have you done over the years, and what advice can you give to novice sculptors in getting assignments with companies?

BOB: It wasn't easy getting started in a sculpting career. I wrote to a dozen companies concerning hiring me to do a dinosaur sculpture for a kit release and only heard back from 3 or 4, including Lunar Models. It was another year before Mike Evans agreed to a project. Shows you what persistence can do.

Besides Lunar, I've done projects with Saurian Studios, including a tar pit scene with an Imperial Mammoth and two sabretooth cats, and also a Permian (before the dinosaurs) scene with two *Dimetrodons*, three *Eryops* and a *Diplocaulus*, which I hope Dave Alden will be casting soon since I completed that sculpture about two years ago!

While doing projects for Lunar, Saurian and numerous customers across the country, I was asked by New Dominion Pictures in Virginia to create a sculpture of the *Carnotaurus*. The sculpture I did (in just 12 days) was used to create computer-generated animation for a segment on The Learning Channel's series "PaleoWorld". This original sculpture was returned to me soon after, and Lunar Models and I decided to release it as a limited edition resin kit. Only 19 copies were ever made due to deterioration of the very expensive mold Mike Evans made, which Mike claims was the largest RTV mold he ever made.

A very proud achievement for me was a collaboration with Allen and Diane Debus of Hell Creek Creations, on our book, *Dinosaur Sculpting: A Complete Beginner's Guide*. (\$19.95 postage paid to Allen Debus 1208 Nashua Ln. Bartlett, IL. 60103 (603) 289-7018). It took us a year, phoning and writing back and forth and endlessly editing and re-editing the book until final release. The book is doing well and has had very favorable response. The Dinosaur Society accepted our publication into its wonderful catalog of books, t-shirts and general dinosaur memorabilia.

For the beginning sculptor, our book comes highly recommended, even if you have never done a sculpture of a prehistoric animal before. Keeping a thorough photographic record of every dino sculpture I ever did certainly came in handy for our book, not to mention added greatly to my extensive portfolio. So, novice sculptors, always take photos of your work from the start, for future use. When you are confident you've achieved a level of quality sculpting, send photos and a short letter and biography to as many kit companies as you can, and remember, stick with it and don't be surprised if it takes some time for a company to hire you or even respond. I've done sculptures for toy manufacturing companies, Anaglyph Sculpture & Design, and Placo Toys, and I ultimately decided that sculpting toys just isn't for me...but it just might be right for you.



The biggest selling dinosaur kit Bob sculpted for Lunar Models: *Albertosaurus libratus w/Parasaurolophus VS Dromaeosaurs*.



Very first sculpture/kit Bob ever did for Lunar Models, *Carnotaurus VS Hypacrosaurus*, 1:35 scale.



First commissioned sculpture for guitarist, Slash, *Deinonychus Pack VS Iguanodon* in 1:35 scale.



1:5 scale *Velociraptor*. This was a wedding gift to Slash. 22" long - one-of-a-kind.

MIKE: You do lots of private commissions. How popular are prehistoric animal sculptures as opposed to models of other subjects? Do you see the popularity go up and down?

BOB: I've done a great number of private commissions, custom-made sculptures for a few collectors. In general, I believe dinosaurs are popular as long as, like any kind of "product", it is reasonably priced. Even resin dinosaur kits can be pretty expensive because of the high cost of materials and labor, so the market can be limited. However, there are a few collectors here and there who will spend big bucks for a one-of-a-kind sculpture. My 1:20 scale sculpture of a *Euoplocephalus* sold in Tokyo, Japan at The Dino Gallery for \$3000, and a customer I did the *Edmontosaurus* family for, paid quite a sum for that and then hired me to do an even larger and more expensive piece, a 5 foot 4 inch *T-rex*. I would have to say, though, that monster kits and sculptures are more popular among a larger group of collectors and hobbyists, but most monster fans tend to also like dinosaurs. Dinosaur popularity does fluctuate, though not to a great degree in recent years. I've not had a slow period in business for the past five years. As long as one keeps up with the latest ideas on dinosaur life appearance (theories) and restoration, business remains pretty consistent.

Being a fairly fast sculptor helps, too. I've become pretty fast because of all the constant practice I get, and simply the need to be fast because I also work a full-time job. But artists need to do their best not to rush. Sloppiness really shows up on the finished sculpture.

MIKE: How accurate are your (dinosaur) representations and where do you get your information?

BOB: A dinosaur sculptor's work is only as accurate as his material. I try to duplicate proportions, muscle structure, and most details portrayed in artwork by Gregory S. Paul, Mark Hallett, Doug Henderson and Michael Skrepnick. Since these artists work closely with paleontologists or have actually had hands-on experience in measuring the real dinosaur skeletons, I feel they are the artists to trust when doing a restoration in sculptural form. I do, to a certain extent, use my "artistic license", but don't overdo it or get too outrageous.

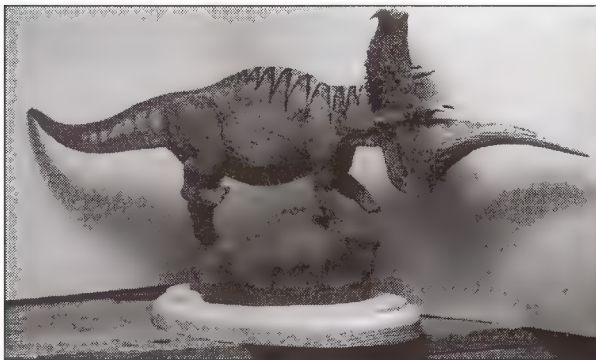
One possible exception might be my sculpture of the *Pachyrhinosaurus* with the enormous nasal horn. But even though it's a pretty radical idea, my sculpture was based on a drawing by Mike Skrepnick, who worked in cooperation with paleontologist Bob Bakker on this restoration. Often, it just depends on who's theories you agree or disagree with. I can look at an artist's drawing of a particular dinosaur and decide, for example, that the neck seems too thin, or the legs are overly large, or something is a bit too fanciful or conjectural. Then I'll make changes, unless a customer does not agree.

MIKE: Where and how do you work, and what tools and materials do you use?

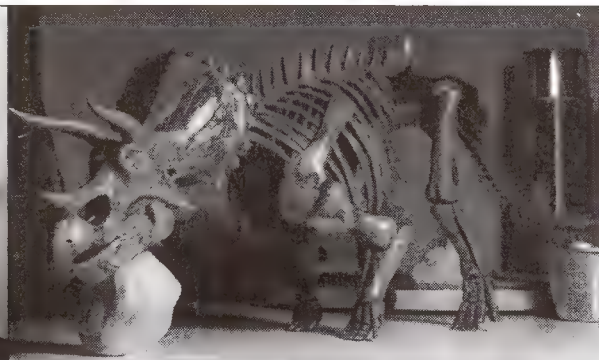
BOB: I work in an in-home studio, and though it's not a tiny room, it seems that way when I have so many projects going at once. I have two work tables, one for the large sculptures and one for most of the 1/20 and 1/35 scale dinosaurs I've done, and for the numerous kits I am presently assembling for customers.

Since I have a full-time job, too, I mostly spend the week nights and every weekend tending to the dinosaur business. For most of my sculpting career I have used polymer clays to create my dinosaurs. Super Sculpey, as with many monster and dinosaur sculptors,

continued next page



1:20 scale Pachyrhinosaurus, single built for a customer. Part of the Pachyrhinosaurus pair Bob sculpted for the Lunar Models kit.



Triceratops skeleton, about 20" long, was eventually placed in mini-museum setting and diorama.

including Model Dinosaur, Dinosaur World, and of course Prehistoric Times. One of the world's top dinosaur illustrators has asked if I would like to collaborate on a dinosaur sculpture, to be released commercially. Possibly the most exciting opportunity I've yet been offered, I'm keeping this project a secret until the plans are finalized.

MIKE: Do

you always plan to specialize in prehistoric sculptures?

BOB: Who can say for sure what I'll be sculpting in ten years? But there are so many monster figure kit sculptors out there, and, I feel, not enough dinosaur sculptors. I can't see quitting the prehistoric animal thing anytime soon, because for me it truly has been and continues to be a labor of love.

I have sculpted several movie monsters, including two Kong kits for Lunar Models, a custom sculpture of the Troglydte from Sinbad and The Eye Of The Tiger, and an elaborate diorama with the huge Kraken from Clash Of The Titans, which is a resin kit offered by Monsters In Motion. I also did a sculpture of the Ymir from Ray Harryhausen's 20 Million Miles To Earth.

Though it was supposed to be a vinyl kit released by the now extinct, Classic Plastic, due to licensing problems it was never produced on a mass scale. I also sculpted a life-size Velociraptor head for this company. Both sculptures have disappeared and my six months of very hard work, all for nothing. Most of the time, you win, but sometimes, you don't. I did a two-foot Rhedosaurus for Slash several years ago, one of his favorites!

MIKE: What are your plans and goals for the future?

BOB: My plans and goals when it comes to being a dinosaur sculptor are, ultimately, to have a continuing line of 1/20 and 1/35 scale dinosaur kits and also other prehistoric animals. I will also get back to doing drawing and painting, which is what I did before becoming a full-time sculptor. Doing more dinosaurs in bronze is also a goal. My most ambitious goal is to set up and run a dinosaur park along a major highway, with life-size sculptures, probably made of fiberglass. I'll need to locate a five or ten acre piece of land to purchase first, then hopefully find a wealthy investor to furnish the thousands of dollars in materials needed to sculpt and cast about a dozen different dinosaurs. Perhaps my pal, Slash, would be into that kind of undertaking!

Mike: Thanks, Bob.

is by far my favorite clay to use. I've also done sculptures in PROMAT, which is also a polymer clay, and I've worked in plastilene, and even wax.

I use a wide variety of sculpting tools, but my favorite is a dental tool which is sharply pointed and slightly curved. It's a great tool to use in achieving tiny skin folds and wrinkles, and even scales and ridges, especially in hard to reach areas.

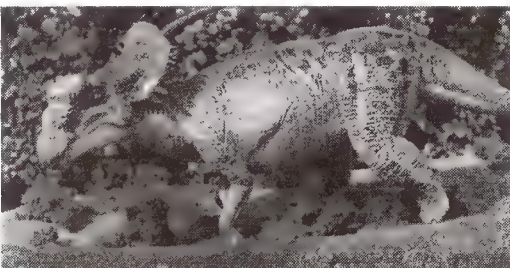
Almost all of the techniques I use are outlined in our book, Dinosaur Sculpting, including how to use a stamping tool which I call a Texturing Cup. It is great for achieving a pebbly or scaly texture on almost any size dinosaur sculpture.

MIKE: What are you working on presently?

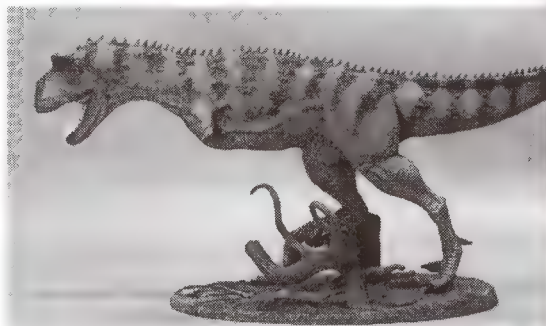
BOB: Currently, I am sculpting on an Iguanodon in 1/40 scale. It will be my 2nd Dragon Attack kit release, soon after the release of my 1/20th Metriacanthosaurus. I plan to continue with several more kit releases, including a Euoplocephalus, and a Therizinosaurus, both in 1/20 scale and both heavily influenced by the great work of Gregory S. Paul.

The 1/35 scale Ceratosaurus I sculpted for Lunar Models and also the Stegosaurus from that same kit, are now being offered in bronze, from my studio, and sculptor Charlie McGrady is casting these beauties for me. A 1/8th scale T-rex is in progress in my studio, also for a customer. It's a commissioned piece, will be sculpted in PROMAT over a heavy steel armature and a 1/8th scale Parasaurolaphus will immediately follow, for the same customer.

The largest dinosaur sculpture I am now doing is a 1/5th scale (6 feet) carnivorous dinosaur for Saurian Studios. I've been asked not to divulge which species I am sculpting, but it is sculpted in plastilene clay and may be part of the traveling exhibit, Raptors To Rex, being coordinated by Dave Alden and Bob Bakker. On top of all these great projects, including the assembly of 19 dino and monster kits for Slash, I am also asked often to contribute articles to various publications.



1:20 scale Pachyrhinosaurus piece sculpted for Slash about 1993. This sculpture was virtually destroyed in the 1994 LA earthquake.



Above: 1:20 scale Camothaurus. This is the sculpture which New Dominion Pictures asked Bob to do for the Learning Channel's Paleo World series. Right: Bob Morales and Bob Bakker (on the right in photo) at Dinofest '96, Tempe, AZ.



Dragon Attack!

Bob Morales

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Tel: (909) 794-0341

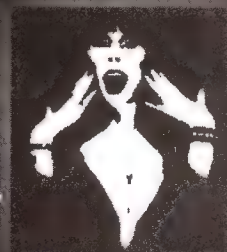
In case you've never seen him, here's guitarist, Slash of Guns 'n Roses, holding this dino in his new home. Only spent about an hour and a half with him (and wife, Renee). He's always so busy!

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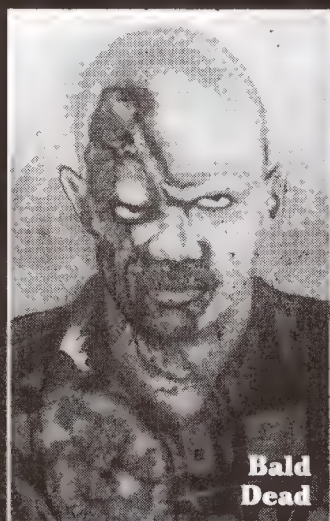
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An Interview with TER PRINCE

By D.L. SCHUSTER



Scarface



Bald
Dead



The Famous Monster Tribute kit.

TP: I've been working on new mediums such as airbrushing and sculpting. I was far from satisfied with what I could achieve with ink alone. I wanted to do more movie work and do movie posters and magazine covers. To do that, I had to concentrate on areas that would make me more marketable.

As far as conventions go, they have been a mixed blessing. The greatest part of my years have been at conventions, making wonderful friends. I met a lot of people in the industry and doors were opened to work with them.

The downside was that often people saw me as the guy who sold cool shirts, but didn't realize that I created the art on them, too. Also, I have noticed that conventions have changed a lot over the years. The shows are not drawing like they once did, making it financially risky for those of us who create our own work. Originality and talent are being replaced by T & A. I miss the monster themes of the old shows.

Q: One of your recent creations made quite a splash at the Chiller show though. What was your motive behind the Famous Monsters Tribute Kit?

TP: I chose to debut my kit at Chiller because Kevin Clement runs the best show. The motivation for the kit was an original ad that appeared in *Famous Monsters Magazine* when I was a kid. It was on the back cover in glorious color. I spent hours a day staring at that ad, wishing I could afford the masks and hands. I went so far in my daydreams to imagine a Famous Monster delivery truck pulling up to my driveway and accidentally delivering a giant box containing all those masks. What a dreamer! (Laughs) Later, I was an avid mask collector -- mainly of Don Post Universal Masks -- and I started the MCC (Mask Collector's Club).

Q: The new Tribute Kit is quite an involved piece.

TP: It took over nine months from start to finish. There were some pieces I re-sculpted and reworked several times. I wanted to recreate it as closely as possible. Since I was viewing this dream through the scale of magazine size, I decided to duplicate that same size for the kit. Each head is sculpted the size it appears in the ad. The borders of the ad are constructed in wood. The case was produced by Ken Arhns and based on designs by Ron Causey. The coupon and ad headlines were duplicated to be attached to the kit. In the custom painted version, which is a limited edition, I tried to closely duplicate the colors to be as accurate as possible -- with a little bit of childhood enthusiasm thrown in!

Q: I've never seen a kit like it before. Are you planning any other tribute kits?

TP: I think I'll be doing my own original designs. This kit was a product of childhood love. I've done others and I'm working on several now, including one that is an original creature I think everyone will like.

Q: I've known you since you were both 17 and you've been in the industry for a long time.

TP: I think I'll be doing my own original designs. This kit was a product of childhood love. I've done others and I'm working on several now, including one that is an original creature I think everyone will like.

TP: ...On the church bulletins and offering envelopes. Oh, man, don't tell them that! (laughs)



Q: Growing up, who were your major influences?

TP: Basil Gogos, Frazetta, and Bernie Wrightson come right to mind. And there are other talented artists I have seen and met over the years who have motivated me. My work is still far from being what I want. I guess all artists feel that way. Art is like any other talent -- you have to practice a lot. The best work hard. I've done my best to rid my life of highly negative people. I'm a tough enough critic on myself, I don't need any assistance (laughs). But I create art for the love of it. And I admit, I think of it more business-wise than I use to. Sad, but it is realistic.

Q: Your design work began when you were just a teenager, right?

TP: Yes! I would frequent the costume shops and dream of designing my own masks. I sent off some samples to Ed Edmunds at Distortions Unlimited. He was very supportive and encouraging and asked for more samples. Some of my designs were Snowbeast, Double Distortion, Zombie, Scarecrow, Astro-not, Air Corpse and Rot. Snowbeast and Zombie are still being produced today.

Q: What interesting people have you worked with through your art?

TP: In the late 80's, I was doing the Fangoria Los Angeles shows with my brother, Bryan. It was there that I met Greg Nicotero. My shirts caught his eye and he brought over Bob Kurtzman and Howard Berger to see my work. He was pretty excited about my designs, which made me feel fantastic. The KNB boys and I talked about a lot of things and discovered that Greg, Howard and I were all involved in Day of the Dead (only my designs for zombies had been used in that film and I wasn't able to join the crew on location). After that show, I had the opportunity to work with KNB on some projects, doing pre-production work and sketches used to present along with bids for effects jobs. I felt very privileged to work with the KNB guys. Howard, Bob and Greg are incredibly talented. I learned a lot from them about hard work ethics and determination. The three of them have talents that blend perfectly.

It was always exciting to get a phone call that they had the movie job. I did work for them with Tales from the Darkside: The Movie, People Under the Stairs and was on the crew for Army of Darkness. That was a lot of work. I did everything from storyboards to lab technician to costume design to licensed and merchandised art. I'd love to work with those guys again one day.

Q: Artists respond differently to negative experiences. Some quit and others shrug it off. What keeps you motivated? How do you weather why they don't see you for awhile at the conventions?

TP: A lot of people wondered what happened to me when I stopped doing conventions for about 5 years. When I left California to return home, I felt I had lost that childlike motivation. It had all become business. Don't get me wrong, I am very business-minded and love to sell. But I lacked the knowledge and skill to remain in the right circles. I wasn't sculpting, I wasn't painting and I wasn't creating things that excited me anymore. That excitement could only come from learning a new way to express myself. I spent a lot of time working on these new abilities, but in the process broke off a lot of communications with close friends and businesses. I had to do a lot of soul searching and ask myself questions and I guess I still am. I am now contacting people with a new motivation and a plan, but am trying not to spread myself too thin. I want to keep a balance between business and passion.



Snowbeast



George Romero & Company



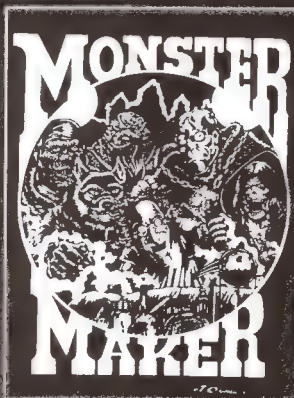
TP: I own and operate my own air-brush studio, where I paint everything from custom T-shirts to canvas to motorcycles and helmets. I continue to sculpt and work on new kits and designs. I've also developed a line of bodybuilding clothing. Oh, there I go again spreading myself too thin!

Q: What have you learned from your experiences in the entertainment business?

TP: A lot! Those who work the hardest and make sacrifices to better themselves will succeed. You must balance your life in all areas. Don't be afraid to learn and expect mistakes. Always get things in writing. Have good business sense about your work. Walk away from a questionable job. Surround yourself with quality people. Be thankful for your gifts. Appreciate favors, but

don't expect them. Take joy from art and if you are truly blessed you will be able to share it and find happiness with others.

I'm thankful for everyone who has given me support over the years. . . my parents, my brother Bryan, Paul and Debbie Schuster, Dan Kaplan, KNB, David and Laura Lady, Jim Lawrence, Dante Renta, Ed Richter, Dan Soracco, Gunnar Hansen, Tony Sissano, Mike Pierce, Raven and everyone who has purchased and enjoyed my art at conventions over the years.



Toads in Space

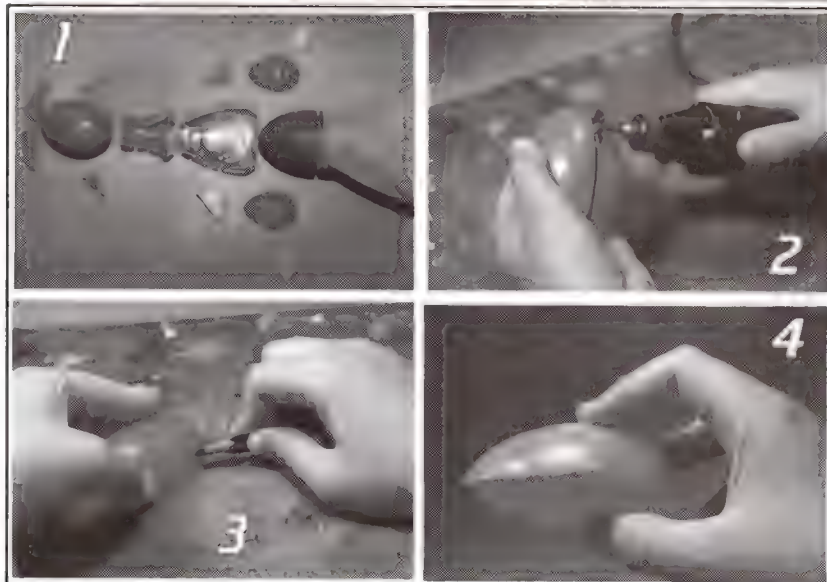


TRASH BASHING

(OR HOW TO EMPTY OUT YOUR SPARE PARTS BIN IN ONE EASY LESSON)

Let me begin by offering an apology. I'm sorry for what I am about to do to you. You see, because of articles written more than ten years ago in *Fantasy Modeling* magazine by Andrew Yanchus and Rick Overton, I can't bring myself to throw out any plastic thing if it looks remotely interesting. I have boxes overflowing with plastic pen barrels, typewriter ribbon cartridges, travel size mouthwash bottles, plastic Easter eggs and literally hundreds of other bits and pieces of plastic that I thought "Maybe I can use that for something," and stored away for some future modeling use. And now, if I do my job properly, you too may become infected with those thoughts. And before you toss that Bic pen or cottage cheese container into the recycling bin, you'll say, "Maybe I can use that...." So, if you become afflicted with PPRS (Plastic Pack Rat Syndrome), I'm sorry, but it's an affliction you'll learn to live with.

The project at hand is a space vehicle, it is a long distance transport, lightly armed and equipped with numerous defensive and protective devices.

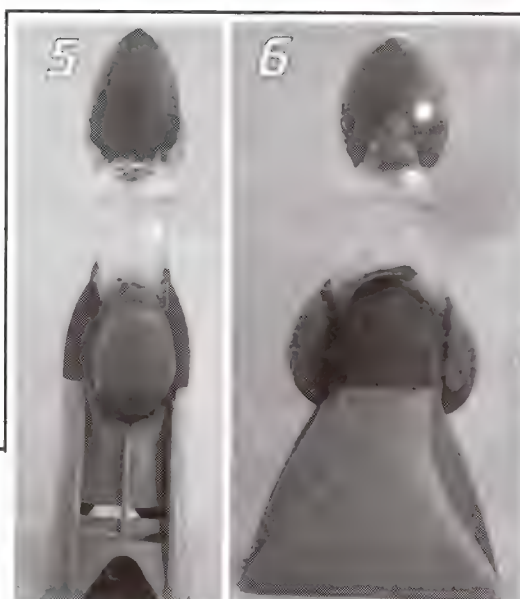


1. The basic components of the ship, laid out roughly in their assembly positions. The parts consist of a couple of plastic Easter eggs in different sizes, stabilizers from several 1/72 scale aircraft, a travel size Scope mouthwash bottle and an attachment from an old blow dryer.

2. In order to give the eggs a sleeker shape, a little surgery is necessary. Since these eggs have a vertical break rather than a horizontal one, I had to split them down the middle. After gluing the egg halves together, mark a straight line around the center of the egg and use your Dremel or razor saw to cut it into two sections.

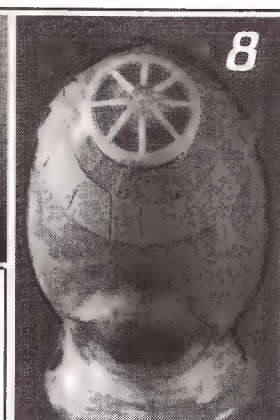
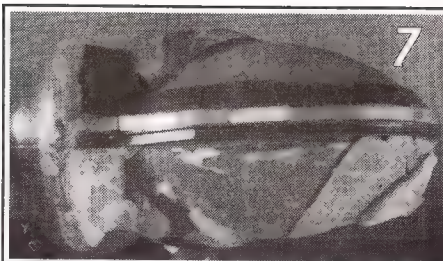
3. To thin the egg out, I removed about an inch from the center. This was accomplished by placing a marking pencil on a thin piece of wood so the tip of the pencil hit the egg half about 1/2 inch from its edge. By moving the egg half around while holding the pencil steady, a cut line is evenly marked all around the egg. The second half of the egg is marked in the same way so the same amount is removed from both halves. Using the Dremel saw, remove the 1/2 inch from each half and glue them together.

4. The finished, sleeker looking egg is ready to become the nose section of the ship.



5 - 6. The main components of the ship assembled. A plastic container from a gumball machine was shaped and used to hold the nose section to the bottle section like jaws. In the real ship these jaws would open and release the egg-shaped nose section as a separate ship. Egg shapes were also used to connect the blow dryer part to the Scope bottle, hiding bolts that attached the two parts. A half egg was cut into sections and added to blend the shapes together.

7 - 8. Panels being added individually around the forward sensor array. A strip of Plastruct Channel section is formed around the outside of the nose section, performing three functions, hiding the seam, dividing upper from lower hull and providing a bit of detail. The round sensor array is made from a Lego part, Evergreen strips and a section of Plastruct tubing.

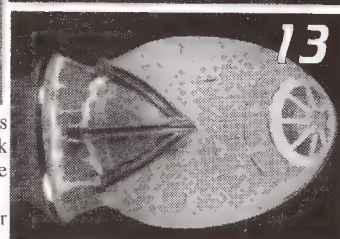


9. Rear view. Repulsor engines made from the tops of deodorant containers and small thruster engines made from plastic peg board pegs detailed with Evergreen strips and little wiggly eyes.

10. Plastic Pick-Up Sticks and landing gear doors detail the rear section. Battleship gun turrets, airplane drop tank halves, razor blade cartridges, Chartpak tape and Evergreen strips add texture.



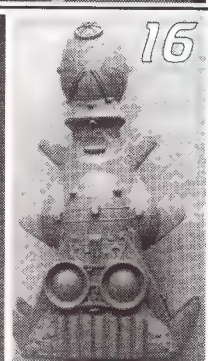
11. A discarded contact lens holder details the lower rear hull with Bic pen barrels, Chartpak tape, miscellaneous battleship parts and more landing gear doors providing detail.



12 - 13. Nose section, upper and lower hulls, all paneling added. Plastruct channel sections form the three hinges for the "clamp" section that holds the nose in place. The bridge dome from an old Enterprise takes up a similar position on the upper hull.



14 - 15. Nearly all details in place, top and bottom. Airplane stabilizers attached in reverse add to the unusual shape of the ship. Note the many tiny bits of plastic added to detail the rear section. The various parts are easy to pick out in this pre-paint stage.

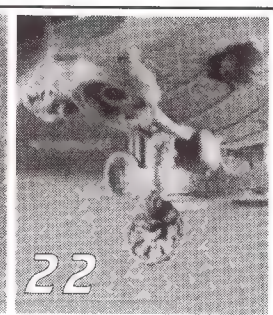
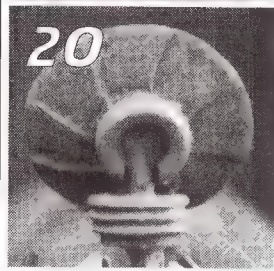


16. A coat of primer helps to blend all the details into more of a whole. It's starting to look like some kind of space ship now.



17 - 18. Detail of large "Overton Array" bay. Note the pre-paint details made from graphic tape, Lego parts and bits punched from sheet plastic. This is the home of the large communications array, known as the "Overton Array", which is a folding retractable high-gain antenna. The pie slice shaped "doors" close when the antenna retracts and form a protective dome. The dome parts are made from a little plastic container from a gumball machine cut into triangles and placed in a formed piece of Plastruct channeling.

19 - 20. Close up of the finished "Overton Array" painted and in place, note the individual segments that give it the appearance of being able to fold down into a more compact size.



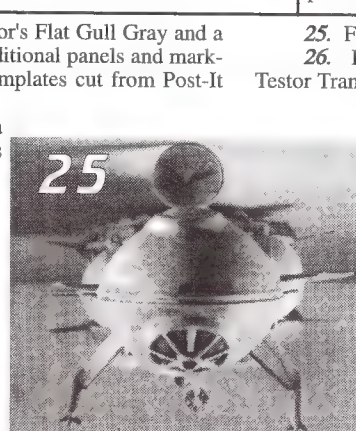
21. A small communications array made from parts of an ear ring, Plastruct strips and a piece of landing gear.

22. The small antenna, finished and in place on the lower hull of the ship.



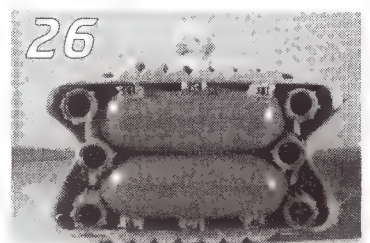
23. After a coat of Testor's Flat Gull Gray and a light wash of black, some additional panels and markings are masked off using templates cut from Post-It notes.

24. A light misting of a slightly darker gray brings these panels out.



25. Front view of finished ship.

26. Rear view, repulsor engines were painted Testor Transparent Red of a Silver basecoat.



What's Happening...Coming Events

Fantasimonium:

• An alternative celebration for fans of comics, model kits, sci-fi & horror movies and other cool stuff! Presented by Monsters & Mayhem Models and The Modeler's Resource magazine. Sunday, June 28, 1998 at Holiday Inn Hotel, Costa Mesa, CA. There will be dealer rooms, Model Contest, sponsored by Avatar Creations & Horizon Hobbies (with additional prizes sponsored by Badger, Revell-Monogram, Glencoe and X-O Facto), Autograph sessions with Brinke Stevens and others; seminars: sculpting with Dan Platt, painting with Randy Vandall, Question & Answer with Bob Egrini & Bill Craft. Jeff Pittarelli will be on hand to provide airbrush demonstrations. For more information, contact, Monsters & Mayhem, PO Box 10620, Costa Mesa, CA 92627-1062, Tel/Fax: 714.751.8620 e-mail: UncCreepy@aol.com Hotel hotline: 800.221.7220 or 714.557.3000 for room reservations. Ask about the special "Fantasimonium" show rate.

Fayetteville Model Shop:

• The Fayetteville Model Shop and the South Metro IPMS will be Hosting the Annual "My Favorite Model" contest on February 14, 1998. The show will be at the Fayetteville Masonic Lodge. Show hours are 8am until 3pm. No fees. For directions, please fax inquiries to 770.719.8208. For vendor table information, call 770.719.8195.

Galactic-Hero Show:

• Big collectible & model show, with autographing sessions (guests to be announced). Show is sponsored by Lunar Models; model contest sponsored by The Modeler's Resource. Saturday, February 7th, 1998 from 9am until 5pm at Clovis High School Cafeteria, Clovis, CA. Admission: \$5.00; children 12 and under free, when accompanied by an adult. Contact Bruce Hightower at 325.1798 or write to: 536 W. Stuart Ave, Ste A, Clovis, CA 93612

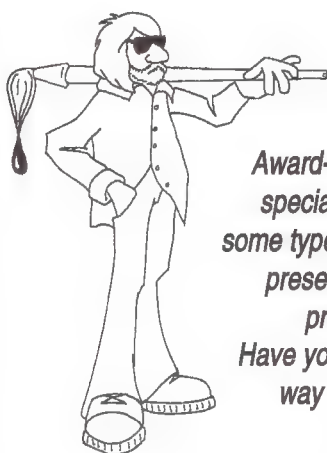
Sideshow, Inc.:

• The 1998 Mad Model Party will be held on May 23 & 24, at the Pasadena Convention Center. Updated show info is available on the Sideshow toll free number: 800-474-3746 or by visiting their website at: www.Sideshowinc.com An update of what's happening with Sideshow is now possible via the Internet @Sideshowinc.com. Current product for sale, new releases, what's coming soon, special offers, raffles and give-aways are all part of the site. Visit and enjoy.

Wonderfest:

• Louisville, KY, May 8 - 10, 1998. Executive West Hotel. For 20 page flyer, call John Meyer @ 502.845.4165 before 10pm ET; Dealers only call Dave Hodge @ 812.284.9307. Hurry, space is limited.

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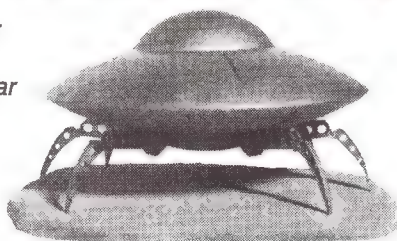
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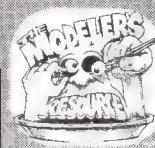
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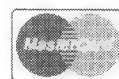
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with Martin J. Bower

The Making of The Meteor!

In response to many letters, I have decided with this article to take you step-by-step through all the process involved in constructing one model; from a lump of Jelutong wood, a piece of aluminium bar, off-cuts of perspex (plexiglass), plastic sheet and some odds and ends, right through to the finished article.

Let me start out by

saying, once again in response to various queries, that Jelutong wood IS available from all good foreign timber importers. Unfortunately, if you ask at your average D.I.Y. store, then, yes, you will probably get a dumb look! Aluminium suitable for turning on a lathe is usually referred to as Dural bar and is easily obtained from any local metal supplier listed in the phone book.

So, where to start? I chose for this article a model I did recently for a new video project. The idea came from an obvious source; it is no accident that *The Meteor* bears a close resemblance both in looks and name to a certain Fireball XL5. (Meteor...Fireball, get it?)

Jelutong usually comes in rough, unplained planks, 7" wide by 2.5" thick. You order whatever length you want right up to 20 feet long! I started the Meteor by getting a piece cut into thin planks. I ended up with 4 thin planks approximately 5/8th inch thick from my two and a half inch thick piece. The rest was taken up with the sawcut thickness. Good timber suppliers will even cut it for you, which is worth the extra cost, since if you don't have access to a circular saw, cutting planks by hand is next to impossible.

I decided right from the beginning to make the model in this way to cut down on the weight (and the amount of wood I'd need!) since the final model would be made of wood and not moulded in glass fibre. I drew the shape of each side out on to my planks by tracing the shape from my plans, that is assuming you have any. Alternatively you may just decide to make it up as you go along. I then impressed the traced pencil line onto the wood by rubbing over the tracing paper on the opposite side. Once I had cut the pieces out using a small band saw, I stuck them together not with wood glue, but with "Davids' Isopon P38 car filler (although any similar polyester/glass fibre based car body filler will do). This is obtainable from ANY car accessory shop. By doing it this way, I could work on the model 15 minutes after sticking it together as Isopon sets VERY quickly. Time is of the essence in my job. If, however, you want to use wood glue, then I suggest

"Evo-Stik Resin W" but this really takes 24 hours to set thoroughly.

To carve the model, it is necessary to have some sharp wood chisels. I only needed a 1" one for the Meteor. But, the main thing to remember with any carving is **never put your fingers in front of the chisel!** It is also a good idea to screw a block of wood to the base of the piece you wish to carve. The model can then be held in a vice to allow you to carve without the thing moving about (*photo 1*). If you try to carve something any other way, you could slip and seriously cut yourself.

Once I had the pieces of wood stuck together and clamped in the vice, I carved the shape required with the chisel and a woodworking plane, along some of the edges as they were straight. I got each side the same by using a template gauge. This is obtained from any good D.I.Y. shop and resembles a steel comb which when pushed against the wood

takes up the shape exactly. You can then offer the template up to the other side of the model and carve it to the correct shape. At times, the shape became a little difficult to hold when cutting certain areas. I then either used a "G" clamp to hold the block which was itself held in the vice (*photo 2*) or else clamped the model directly to the bench (*photo 3*). Once I had carved the shape, I finished it off with garnett paper and Wet & Dry paper. I started out with 40 grade Garnett paper and went through the grades: (80, 100, 180, etc.) right down to 240 grade Wet & Dry. If you use this wet at this stage, it will lift the grain off the wood, so **only use it dry**. I never use sandpaper. It blocks up and wears out far too quickly.

The Meteor had various intakes and extra pieces added on to the main body. For the underneath intake and the nose blisters, I used blocks of Jelutong first cut to shape and then stuck on the P38 (*photo 4*). I was also able to blend the shapes together by running my finger with P38 on it along the join and then smoothing this down when dry. The side intakes were made with EMA ABS plastic tubing. P38 will also stick to the plastic, especially if you rough the surface slightly with 100 grade garnett paper, and is superb for using to blend each part together (*photo 5*).

There was also a raised section around the back of the model. This was added using ABS plastic sheeting and was again blended in to the main shape with P38 filler (*photo 6*). The four tail pipe blisters were cast from a silicone rubber mould in a mixture of fibre glass resin and P38 filler mixed with 50/50 with each other. This is ideal for making many types of small castings. I stuck these in place with superglue.

The rear bulkhead of the model was cut from 3mm perspex. If you buy perspex from a supplier, you will

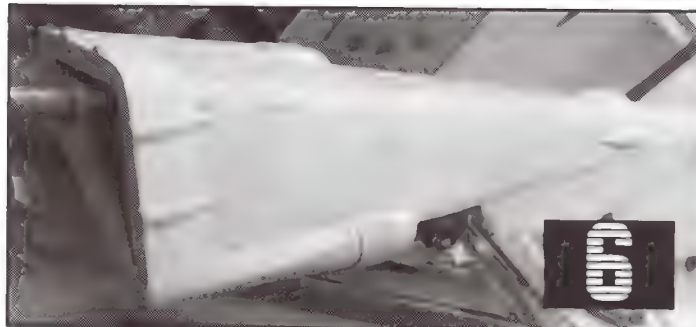




pay a fortune, but if you go to them and ask for scrap, the chances are they'll give you very cheaply and off-cuts they have. These, I have found, are usually quite big enough for model-making. They may even let you rummage through their skip! The detailing on this was done with plastic kit parts, carefully selected and fitted before gluing with clear liquid cement, also available from EMA Models (*photo 7*). This cement will stick perspex, ABS, kit parts and plastikard and is far cleaner than cement in tubes which always leaves a residue.

Once I had the carved shape rubbed down to a very smooth surface, I gave the whole model a coat of Sanding Sealer. This dries very quickly and needs to be rubbed down, with 240 grade Wet & Dry paper - again, used DRY.

Next, I sprayed the entire model without the rear bulkhead attached, in high build cellulose car filler, available in spray cans again from car accessory shops. I gave it three coats of this and then a coat of grey cellulose primer filler. This was rubbed down with 320 grade Wet & Dry paper used *wet*. The grey will rub off and show the mustard coloured, high-build filler underneath. Rubbing down the model properly is essential and can make or break the final look of the model. It is inherently difficult for me to explain this without actually showing you. However, *feel* the surface by rubbing your fingers across it as you can often *feel* bumps and imperfections rather than *see* them. And take your time to get the whole model really smooth. Once you have done this, you need to repeat the process all over again! This time, spray two or three coats of grey primer on to the surface and then add a top colour, in my case it was a brown colour I just happened to have around. I rubbed the Meteor down with 400 grade Wet & Dry paper, next *used wet* and aided by rubbing the paper over a bar of soap



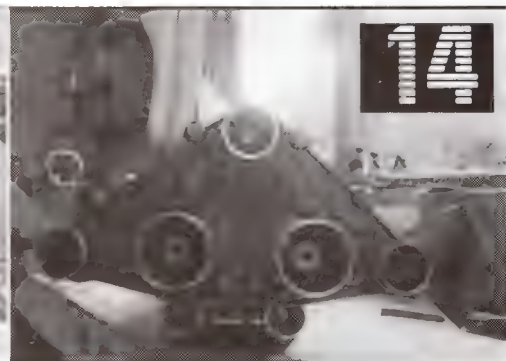
as well. This lubricates the surface and makes the whole job much easier.

When I had finally rubbed this down, I applied one more fine coat of paint and then added fine panel details in masking tape (*photo 8*). I sealed these on with yet more coats of grey primer and gave these just a very light rub over with 600 grade Wet & Dry. Finally, I added all the small details and the ribbed area around the intakes using superglue. At this stage, I also decided the model looked better with wings, so I made these in wood and finished them in the same way as the rest of the model. These were glued

onto the sides of the model (*photo 9 & 10*) with 24 hour Original Araldite

continued next page





(Not Araldite Rapid, as this is not nearly as strong as the original). The whole thing was then cellulose sprayed a base silver colour.

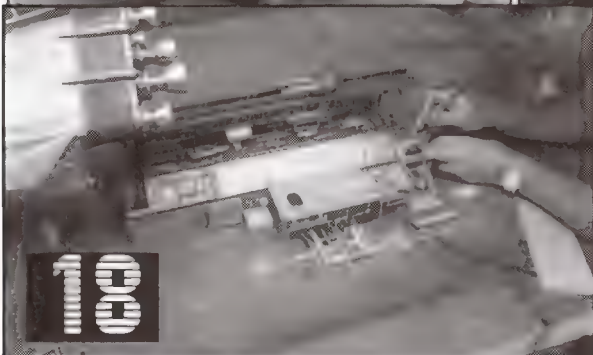
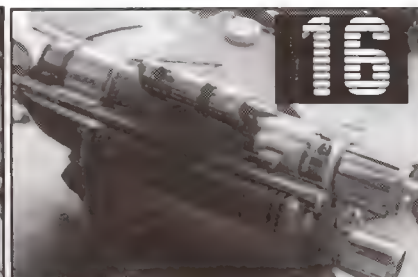
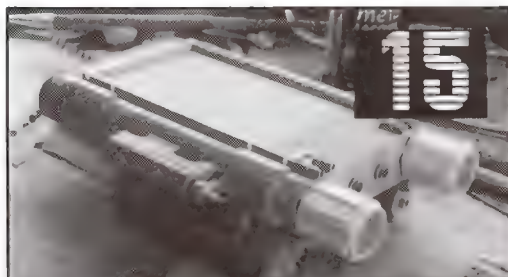
The next stage was to mask up and spray in the red areas on the fins and around the back and then add slightly different shades of silver to various areas of the body (photo 11). Panel lining was done by carefully drawing the lines in pencil first and then scoring over these with a scalpel blade. I used an A10 blade in a Swan Morton scalpel (photo 12).

The model was then weathered with pencil lead. Rub a soft pencil onto a bit of fine Wet & Dry paper and apply this to the area you want with your finger tip. If you mask up certain panels with masking tape and gradually shade away from it, you will get a really nice effect.

Finally, I added the word "Meteor" using dry rub on (Letraset or similar) lettering and also added coloured stripes by first masking up each side of where I wanted the line to be and then brush painting these on. When the tape is taken off, it leaves a neat permanent line. I finally fitted the rear bulk head which was sprayed silver before fitting (photos 13 & 14).

The aluminum jets were turned on a Mifford ML10 lathe from the Dural bar already mentioned and fitted into the holes drilled into the back. Dirtying down around these was done with an airbrush.

And that was all there was to it. (All?!) Well, not, not quite, because I also built a launch trolley (photos 15 & 16) from among other things, a discarded 35mm slide projector holder and two household radiator knobs, for the lower portion of the jet nozzles. Finally, I built the launch rail and assorted gantries surrounding it (photos 17 & 18) and photographed and filmed the whole set outdoors as seen in photo 19.



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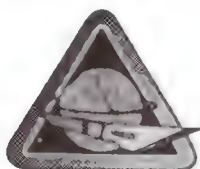
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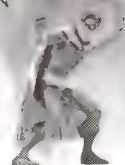
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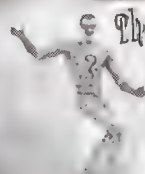
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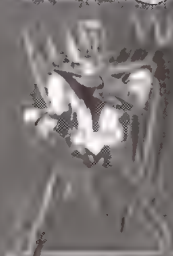
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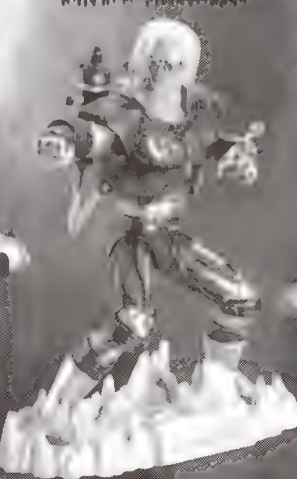
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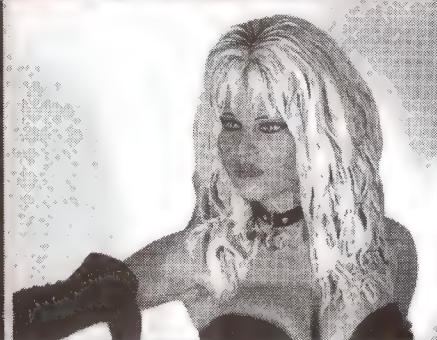
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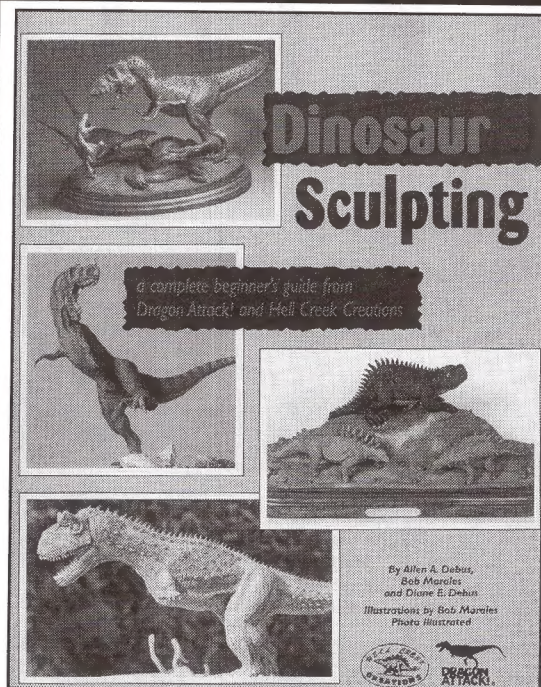
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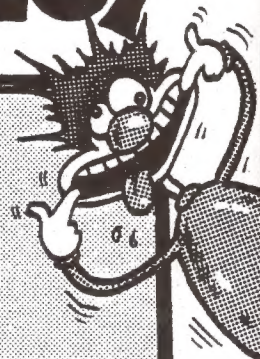
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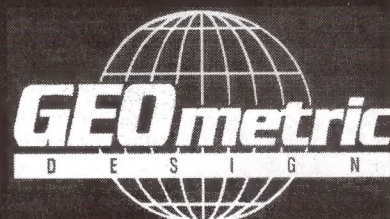
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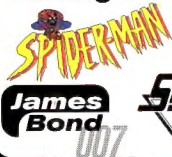


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